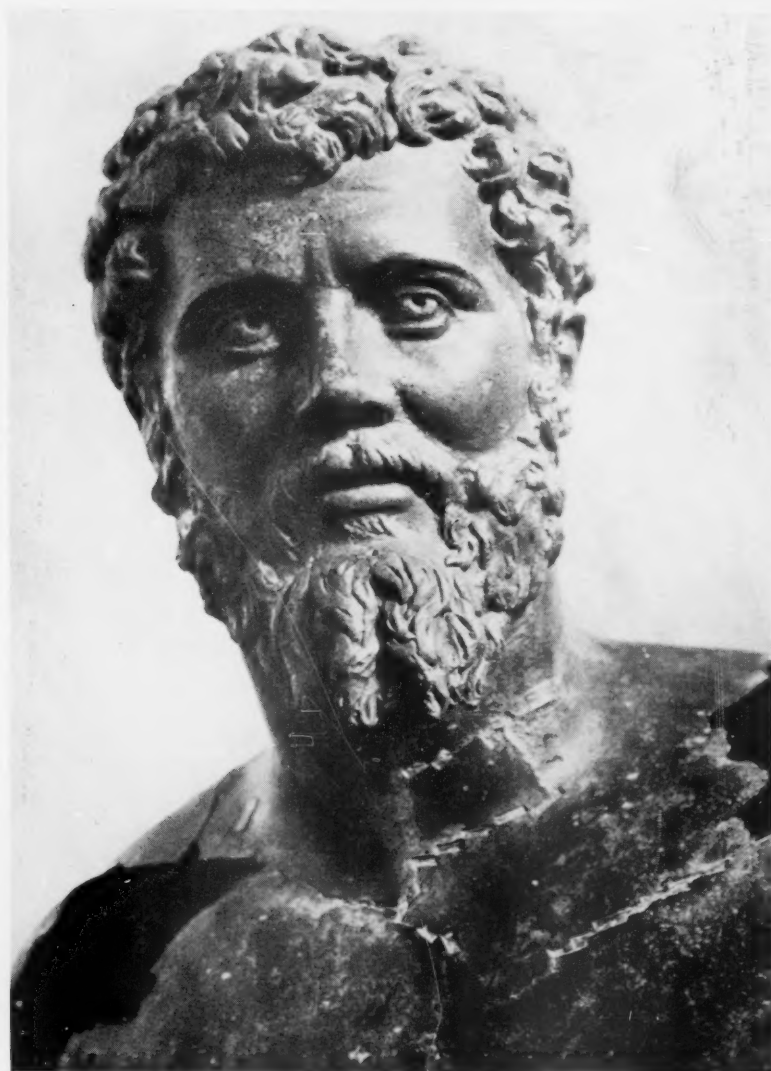


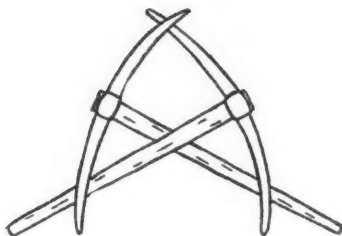
ARCHAEOLOGY



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Who Pays for Museums, and How Much?

Recently the Research Committee of the Los Angeles Chamber of Commerce invited forty local citizens in strategic public and private positions to write individual reports on what each considered to be the chief lacks of the community in each correspondent's special field. Each contributor was asked to submit the most pertinent facts bearing upon the existing situation in his field, and to give an entirely candid interpretation of their significance. Many rather unpleasant subjects had to be included. But among the long list did appear the cultural institutions; and within these was to be a report on museums in the metropolitan area. I was asked to do the report on museums. It was hard to believe that a Chamber of Commerce (and especially in Los Angeles) would have the courage to look realistically at its community to see what desirable resources might as yet be absent.

At the end of some weeks, all the individual reports were assembled and condensed into a 14-page pamphlet entitled: "Community Inventory, 1947." When a copy of this revealing document reached me, it had been carefully rubber-stamped: "Confidential: Not for Publication nor (sic!) Distribution." One would have thought it contained at least as strategically important information as used to pass all day long over our desks at OSS in Washington during the recent war. And much of that war-time material was very tame and considerably over-classified, even when marked "Confidential." But the short Los Angeles "Community Inventory" simply catalogues the most flagrant lacks of the community, which are known to all discerning people who live in it, and which should be presented to all those who have not discovered them for themselves, whether they are actual or intended residents, or merely want to be well informed about this "island in the land."

Not one of the 40-odd individual reports which were condensed into the "Community Inventory" has been published in full, I am told. Readers of *ARCHAEOLOGY* may perhaps like to have the essence of the report on Museums. In order to reveal the position of local Southern California museums in relation to the community, it was found desirable to secure statistical information about sixteen museums distributed among ten cities of the United States. The information gathered included the most recent reliable census figures for each city, the exhibition space of each museum in square feet, the most recently

available total annual operating budget, and the amount of public funds in this budget. Armed with such figures it was immediately possible to compute the per capita operating costs of each museum. The Museum of Fine Arts in Boston, with a per capita annual cost of 66 cents from private funds for one museum, easily came out first in the nation. But San Francisco pays 68 cents per capita per year out of public funds to support its three important art museums. Of course, New Yorkers, with their dozen or more museums, spend a much larger combined per capita total for museums. Cities like Buffalo, Philadelphia, St. Louis and Cleveland all have a per capita rate of 27 to 32 cents for museums. If Chicago's three large museums are lumped together, that city's per capita support of museums would put it only half as high as San Francisco and Boston. Side by side near the very bottom of the list of large metropolitan communities stand Detroit and Los Angeles in the 13th and 14th positions. Detroit supports its very fine Institute of Arts at the rate of 11.7 cents per capita. Los Angeles County residents pay only 8.4 cents per capita per year for their one publicly supported museum.

It is no secret that New York's Metropolitan Museum and its American Museum of Natural History have the two largest museum budgets in America. Public funds constitute approximately one fourth of the Metropolitan's annual expenditures (1945), and more than a third of the budget of the American Museum (1942). The Metropolitan Museum has an endowment of approximately \$45,000,000.00 and is the wealthiest single museum in the world. But even with their vast resources, both of these magnificent institutions are constantly curtailing their services, their field activities, and their purchases of exhibition material, because of insufficient operating revenue. Theirs is the same situation which confronts all privately endowed institutions as they face unprecedentedly high operating costs and ever diminishing returns from invested funds.

Our survey of American museums revealed a tendency which is becoming quite marked. Briefly stated, each privately founded and endowed museum is receiving ever-increasing amounts of public funds for operating expenses. This may result in municipal control of such institutions after the major portion of funds comes from public sources. The age of the Altmans, Baches, Edsel Fords, Fricks, John G. Johnsons, Samuel Kresses, Andrew Mellons, J. P. Morgans, Rockefellers, and Wideners has gone by. These munificent patrons of museums are without parallel in history. Most of their benefactions are situated geographically in the eastern United States, along a general axis extending from Washington, D. C., to Boston. A fundamental shift in world economy and especially in the tax structure makes it no longer possible for such large fortunes to be accumulated.

It is not for me to say whether this is as great a tragedy as some authorities believe. But the situation is here, and must be faced quite realistically. Younger American communities which are just now attaining the interest in museums which came to the north Atlantic seaboard in the 1870's are not able to support their youthful and growing museums out of private sources of wealth. The Mississippi is the dividing line. To the east of it private museums still predominate. West of it, the reverse is true. The excellent St. Louis City Art Museum is supported by a mill-tax and is also allotted each year sizable public funds

for purchasing works of art to augment and to improve its collections. Its curators are appointed under a civil service system. Very few other publicly supported museums are permitted to use public money in large amounts for new acquisitions to their collections.

The staffs and collections of the best private museums are today quite superior to those of their public counterparts. Whether public control can ever equal the standards of acquisition, laboratory and field research, publication, and exhibition established by the leading private museums remains dubious at present. Nevertheless the pattern of public financial control of all important museums is creeping across the land. I think that this tendency is not nearly as evil as some would believe. The leading museums of Europe and their publications have long been financed out of public funds. Europe had its private patrons under banking families like the Medicis in the Renaissance. The United States enjoyed its era of private support in the nineteenth and early twentieth centuries. The continuation of private museums as long as possible will serve to stimulate and to accelerate the improvement of public museums.

As the United States grows culturally more mature, public responsibility for cultural institutions becomes more generally accepted. Take, for example, the County of Los Angeles. During the current 1947-48 fiscal year, the General Funds received by this one county alone are larger than the individual income of the government of many of the states in the Union. The actual amount is in excess of \$153,000,000.00. Out of this, the Los Angeles County Museum receives currently \$390,581.00 for operating expenses. This Museum has not a penny of endowment. A few weeks ago the usual annual conference was held between the Director of the Museum and the Chief Administrative Officer of the County to consider the 1948-49 Museum budget. Certain large items could not be decided at once and will have to be put before the County Board of Supervisors for decision as matters of over-all policy. But most of the budget was agreed upon in about an hour and a half's discussion. The additional amounts alone, which were tentatively granted for the coming fiscal year, are equal to the income, at prevailing interest rates, on two and a fraction million dollars.

The cost of government in this area continues to mount, mainly in direct ratio to the rise in the population, which means that the individual tax rate, momentarily at least, is not increasing. If large fortunes are no longer being accumulated, who is to support cultural institutions, and especially museums? Government is the only agency with sufficient financial resources. Can Government be made sufficiently enlightened to use its vast economic power wisely? There is some evidence that the tide is turning toward wise appropriation and administration of public funds for museums. No better examples could be found at present than the publicly supported museums in San Francisco and Los Angeles. In all these communities, the city or county government appropriates public money for the entire operation of each museum. Private citizens continue to come forward with gifts of money for the purchase of works of art, or they give actual art works. The San Diego Fine Arts Gallery, which receives half of its operating budget from public funds, sets the highest standard of quality on this coast, having received over \$2,000,000.00 from

private sources. The three San Francisco museums have been given an even larger total. During the past two years, the Los Angeles County Museum has had \$1,341,000.00 from private sources for buying art works and has also received works of art of not less than \$300,000.00 in total value. This happy collaboration of government and private citizens is developing these institutions at a rapid rate. The same kind of relationship is responsible for the remarkable growth of the National Gallery in Washington, D. C. It remains to be seen whether private sources will be able to continue their recent benefactions. It is most improbable that Mr. Mellon's gift of \$50,000,000.00 to the National Gallery will ever be duplicated in the foreseeable future.

What can publicly supported museums do to aid archaeology in its field researches? Not very much at present. Most museums cannot afford to send out expeditions if it is known in advance that the foreign country in which the work is to be carried on will not permit the export of any, or of only very few, antiquities. This situation has long prevented the Metropolitan Museum from resuming its excavations in Egypt. Ardent nationalism in those countries having extensive ancient remains has grown out of decades of imperial exploitation. The nations involved are not to be criticized for protecting themselves against outside interference. Most such countries, however, are still unable to care properly for their already known monuments, and do not have enough well-trained archaeologists or sufficient funds to undertake large-scale field activities within their own borders. Only America approaches having the needed resources.

A way out of the present impasse is difficult to see. It may be many years before relations with these ancient countries improve. Much patience and infinite tact are needed. Meanwhile, the archaeological black-market, fostered by indigenous elements within those very countries, will continue to flourish, as every museum director regretfully knows. American dollars are still very desirable in those areas. Many antiquities find their way out to this country. Their archaeological value is often tremendously lessened because they have not been properly recorded at the moment of discovery. The archaeological black-market is therefore a curse, except in the case of a few objects whose chief value is artistic rather than archaeological.

In these observations I have gone considerably beyond the little report which started this train of thought. None of us can foresee where the ever-increasing power of the state will take us. Those of us who hold important museum positions and who spend large sums of tax-money have a corresponding responsibility. The support of museums is really being spread from the few to the many. In that sense we owe it to our respective institutions to make them truly democratic instruments dedicated to the spread of truth among every stratum of society.

JAMES H. BREASTED, JR.
Director, Los Angeles County Museum



THE SO-CALLED KAABA OF ZOROASTER, AT NAQSH-I RUSTAM NEAR PERSEPOLIS. WORKMEN OF THE ORIENTAL INSTITUTE EXPEDITION ARE CLEARING AWAY THE DEBRIS AROUND THE EASTERN WALL OF THIS EARLY ACHAEMENIAN BUILDING. (G. C. MILES PHOTO.)

KING OF KINGS TO COUNTER-CALIPH

By George C. Miles

MORE than twenty-four hundred years ago Darius I, "the Great King, King of Kings . . . the Achaemenian," was buried in the face of a great cliff a few miles north of his magnificent fortified capital of Persepolis. The Elamites had been there long before him, his successors were buried there in tombs beside his, and seven centuries later the Sassanian kings of Persia depicted their greatness in sculpture at the foot of these same cliffs. Latter-day Persians, with proper deference to such dim antiquity, called the place Naqsh-i Rostam, "the Carving of Rostam," after one of the greatest of their legendary heroes. The precipice was, and is, an awesome sight.

In June of 1936 the Persepolis Expedition of the Oriental Institute of the University of

Chicago,* under the direction of DR. ERICH SCHMIDT, was engaged in a test excavation of the ground on the plain at the base of the rocks. In clearing the accumulated debris of centuries from the foundations of a remarkable and still rather mysterious and controversial building (fire-temple or tomb?), vaguely known to the Persians as the "Kaaba of Zoroaster," which stands in front of the tombs of Artaxerxes I and Darius II, the excavators came upon a sensational Parsik inscription relating to the political, religious, and military accomplishments, a sort of *res gestae*, of the Sassanian emperor Shapur I (241-272 A.D.).

* Joined subsequently by the Museum of Fine Arts, Boston, and by the University of Pennsylvania Museum, Philadelphia.



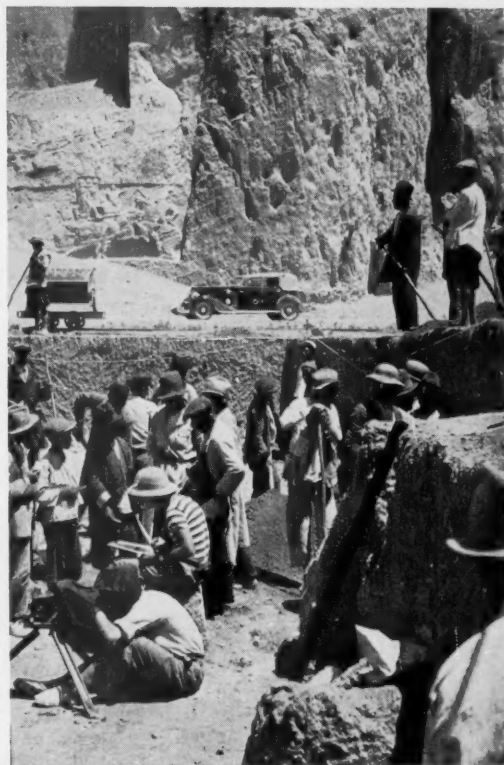
(ABOVE) ONE OF THE SASSANIAN RELIEFS AT NAQSH-E RUSTAM. SHAPUR I IS RECEIVING THE HOMAGE OF HIS PRISONER, THE ROMAN EMPEROR VALERIAN. (G. C. MILES PHOTO.)

(RIGHT) ARCHITECT AND PHOTOGRAPHER RECORDING THE DISCOVERY, IN JUNE, 1936, OF THE GREAT PARSİK INSCRIPTION OF SHAPUR I ON THE BASE OF THE "KAABA OF ZOROASTER." IN THE BACKGROUND IS ANOTHER OF THE SASSANIAN ROCK SCULPTURES, BAHRAM IV IN COMBAT. (G. C. MILES PHOTO.)

Two other versions of this great inscription, in Arsacid Pahlavi and in Greek, on other sides of the building, appeared later. This was the same Shapur who on the cliff opposite represented himself on horseback receiving the homage of his kneeling prisoner, the Roman Emperor Valerian.

In the debris near this inscription there came to light a reminder that Shapur's descendants were themselves to bow to other conquerors—a little hoard of silver coins, deposited, or dropped, there by an unknown owing allegiance not to Persian kings but to Arab conquerors. There were thirty-six coins in the find, two of Hormisdas IV, ten of Khosrau II, and the rest of various early Arab governors.

When the Arabs swarmed over Persia in the middle of the seventh century they had no coinage of their own, and for more than a generation they adapted the coins of the last Sassanians to their own use, retaining the portrait of "Chosroes" but substituting the names of Arab officials,





OBVERSE AND REVERSE OF A SILVER DIRHEM OF THE ARAB COUNTER-CALIPH 'ABDULLAH IBN ZUBAYR, STRUCK AT KIRMAN IN THE YEAR 69 OF THE HEGIRA (688-9 A.D.); ONE OF A HOARD OF 36 SASSANIAN AND ARAB-SASSANIAN COINS FOUND BY THE PERSEPOLIS EXPEDITION AT NAQSH-I RUSTAM IN SOUTHERN PERSIA. THE "PORTRAIT" IS THAT OF KHOSRAU II, ONE OF THE LAST SASSANIAN EMPERORS, BUT THE PAHLEVI INSCRIPTION IN FRONT OF HIS FACE CONTAINS THE NAME OF THE ARAB GOVERNOR AND REBEL. THE REVERSE DEPICTS A FIRE ALTAR FLANKED BY TWO ATTENDANTS, AND AT THE SIDES ARE THE NAME OF THE MINT AND THE DATE. (THE ORIENTAL INSTITUTE. AMERICAN NUMISMATIC SOCIETY PHOTO.)

in Pahlevi script, and compensating for the (to them) idolatrous representations by adding a pious Islamic phrase, in Arabic, inscribed in Kufic characters. The fire-altar with its attendants on the reverse of the coin type was left unchanged, but the dates and mint monograms were varied to suit the striking.

Istakhr, the "town" of Persepolis, fell to the Arabs in the year 29 of the Hegira. The little hoard was buried about fifty years later, at any rate not earlier than 694 A.D. (74 A.H.), for the latest coin in the lot is dated in that year. There were no very exceptional dirhems among them; that is, they were all issues of known administrators, including two (one of which is illustrated) of the great counter-caliph 'Abdullah ibn Zubayr, nephew of the Prophet's widow, who during an adventurous career, beginning at the age of fourteen on the battlefield of Yarmuk, for a time was recognized as Caliph by more followers throughout the empire than the Umayyad rulers in Damascus could claim*.

*The other names represented were Ziyad ibn abi-Sufyan, 'Ubaydullah ibn Ziyad, 'Umar ibn 'Ubaydullah, and 'Atiyah ibn al-Aswad. The dates ranged from 31 A.H. (anonymous) to 74 ('Atiyah'), with most between 67 and 70. The earliest of the true Sassanian coins in the hoard was dated in the fifth year of the reign of Hormisdas IV, that is 583 A.D.

But while there is nothing strikingly new among the coins, the find is probably the first well-documented hoard of Arab-Sassanian dirhems and as such is of importance to the archaeologist. For one thing, the contemporaneous circulation of Sassanian and Arab-Sassanian coins is a matter of interest. For another, there may be in the hoard supporting evidence for the identification of the mint-monograms which are one of the stubborn puzzles of Sassanian numismatics.

While the older Sassanian dirhems were from scattered mints, the Arab-Sassanian pieces were the products of seven different workshops, the commonest being Bishapur, the capital of the province of Fars (Pars=Persia), not far from Persepolis. The others, all in the southern provinces and not very distant, were the important cities of Basrah, Nahr-Tira, Ardashir-Khurrah, Darabjird (and a probable variety of that mint name), Kirman, and two specimens of a still unidentified mint which appears in the guise of NIHJ (or the like). The evidence we have here suggests, but does not require, that the latter lay in the southern provinces. Some day it will yield its identity, as others have surrendered theirs in recent years, to the combined pressure of the historian, the geographer, the philologist, and the excavator's spade.



FIGURE 1. OXLAHUNTUN IS A MAYA SITE ON THE SAN PEDRO RIVER, CHIAPAS, MEXICO. ON THE NORTH SIDE OF ITS CENTRAL PLAZA RISES A TERRACE, AT WHOSE CREST STAND FOUR MAYA BUILDINGS. THIS PHOTOGRAPH SHOWS THREE OF THE FOUR, AS THEY APPEARED AFTER THE VINES AND SMALLER TREES HAD BEEN HACKED AWAY.

For the past eight years Giles Greville Healey, Yale 1925, has made documentary films in Central America; his film on the Lacandon Indians, sponsored by the United Fruit Company, will be released this fall. His hobby is hunting for Maya ruins in the jungles. He was the first to see and report the now famous Maya frescoes at Bonampak. Here are the first published photographs of a Maya site recently discovered by Mr. Healey.

OXLAHUNTUN

By Giles Greville Healey

THE southeast corner of Chiapas, Mexico, bordering on Guatemala, is the home of some 200 Lacandon Indians. These are the last of the great Mayas. They still speak a Maya dialect, and the gods they worship are the deities who were worshipped by the Mayas of Yucatan at the time of the Conquest.

Though this region has been visited in centuries past by military expeditions and zealous missionaries, these visitors did not change the Lacandon way of life and Catholicism is still unknown to them. Commercial ventures have had more effect: the booms (and failures) of the mahogany interests, in the 1890's, have given them steel axes, and the recent war boom in chicle has given them machetes and muzzle-loading shotguns. The

Lacandons of today are stone-age people who use the white man's steel.

I first entered this region early in 1945 with guns and cameras. The guns, some of them cheap and old muzzle-loading flintlocks, I gave to the Lacandons. On other trips I brought in supplies of shot and powder. These gifts gave me a good trading position and I was successful in filming the daily life of the Lacandons and even their religion, at visits to their shrines, which are ancient Maya ruins.

At El Cedro, in Chiapas, I heard that a chiclero named DON AGUSTIN MANRERRO had found a new ruin. Chicleros are brave adventurers who hunt the jungles for stands of the chico sapote trees whose milky white sap, chicle, gives the chew



FIGURE 2. THE LARGEST BUILDING AT OXLAHUNTUN IS IN THE WORST REPAIR. THE CENTRAL DOORWAY (EXTREME RIGHT IN THIS PHOTOGRAPH) HAS HAD TO BE REINFORCED IN ANTIQUITY; AND TODAY A HUGE MAHOGANY TREE IS GROWING FROM ITS ROOF. THE ROOTS OF THIS HAVE DONE GREAT DAMAGE TO THE MASONRY, AND MOST OF THE PLASTER WHICH ONCE DECORATED THE WALLS INSIDE AND OUT HAS FALLEN AWAY. THE BUILDING WITH THE GLYPHS APPEARS HERE ON THE EXTREME LEFT.

THE NAME OXLAHUNTUN WAS SUGGESTED BY DR. SYLVANUS G. MORLEY; IT IS MAYA FOR "STONE THIRTEEN."

to chewing gum. My party and I left Cedro on muleback, with a string of cargo mules to carry our hammocks, nets, cameras, food, pans, and inordinate quantities of drugs which were to keep us immune to snakes, scorpions, tarantulas, wasps, chicle fly (whose sting eats up the cartilage of the nose and ear), dysentery, and malaria.

We met DON AGUSTIN at the El Cruzero chicle camp, a full day's ride south of Cedro. We spent the night there and started westward at dawn. On the third day out we saw the Oxlahun tun ruins. Sr. MANRERO had first seen them in January, 1945; he showed them to me that November.

Oxlahun tun lies on the south bank of the San Pedro river, at its headwaters, where it emerges from a cave. When we approached, the ruins could hardly be discerned at a distance of fifty feet. We spent many hours felling the smaller trees and cutting lianas and undergrowth with machetes, so as to get enough throw for photography. We were most careful not to cut or go too near the chéchen trees, whose sap causes severe burns, and blindness if it reaches the eyes.

The site has three buildings still standing and one in shambles. Their doorways face south onto a large plaza, in whose center is a truncated cone altar (FIG. 8). The building at the right in FIGS. 1 and 2, and in FIG. 10, is the largest. This is in especially bad shape, as on its roof grows a huge mahogany tree. The movement of this tree in the wind, and the spread of its roots, have cracked the masonry and shattered the large lin-

tels. The center lintel seems to have been shored up with ancient repairs (FIG. 11). The plaster, both inside and out, has for the most part fallen away.

Two buildings have, inside, small platforms on which once stood conical altars (FIG. 9). These inner sanctums have been smashed and dug into by chicleros, in quest of gold. Their back walls are blackened with incense smoke, attesting to past visits of the Lacandons, who have brought their God Pots and burned copal incense here. (A God Pot is a crude clay bowl, with a face on one side of the rim. The Lacandons have one for each of their favorable deities, and often leave these pots at ruins where they worship.)

The most important feature at Oxlahun tun is the glyphs in stucco (FIG. 4), on a panel to the right of the central doorway. They give the date of 9.13.0.0.0, in the Maya count, or 692 A.D. I have the reduction of this date by courtesy of Messrs. J. ERIC THOMPSON and SYLVANUS G. MORLEY of the Carnegie Institution of Washington.

All lintels at the site are plain; we did not find any stelae. The inner walls of the building are now badly encrusted with lime (see FIG. 6). Glyphs may be concealed under this incrustation; but with the wartime airfield of El Cedro shut down and dangerously overgrown, Oxlahun tun is difficult of access; and excavations or repairs at the site would entail a great deal of work and substantial expense.

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FIGURES 3, 4, 5, 6. THE BEST-PRESERVED BUILDING AT OXLAHUNTUN IS SHOWN ABOVE, AS SEEN FROM THE CENTRAL PLAZA AFTER MOST OF THE UNDERBRUSH HAD BEEN CLEARED. TO THE RIGHT OF THE CENTRAL DOORWAY CAN BE SEEN A WHITE SURFACE. THIS IS A PANEL OF STUCCO, ON WHICH ARE IMPRESSED THE MAYA GLYPHS SHOWN AGAIN, IN DETAIL, AT THE RIGHT (FIG. 4). THESE GLYPHS CONTAIN THE MAYA DATE 9.13.0.0.0. THIS IS EQUIVALENT TO 692 A.D. IN OUR RECKONING.

WITHIN THIS BUILDING THERE IS A SMALL PLATFORM, MEASURING FOUR BY TWO FEET, IN THE CENTER OF WHICH ONCE STOOD AN ALTAR IN THE SHAPE OF A TRUNCATED CONE. THIS CONE HAD BEEN OVERTHROWN BY TREASURE-HUNTING CHICLE WORKERS (SEE FIG. 9).

BELOW ARE TWO VIEWS OF THE INTERIOR OF THE GLYPH BUILDING: THE HEAVY PIERS WHICH FRAME THE DOORWAYS (FIG. 5, LEFT) AND THE WESTERN END OF THE CHAMBER WITH ITS CORBELLED VAULT (FIG. 6, RIGHT). THE ORIGINAL PLASTER IS STILL IN PLACE, CLEARLY VISIBLE IN THE PHOTOGRAPHS, BUT IT IS BADLY ENCRUSTED WITH A COATING OF RECRYSTALLIZED LIME.





FIGURE 7. ANOTHER VIEW OF THE WEST GROUP OF BUILDINGS AT OXLAHUNTUN. THE LARGEST BUILDING IS AT THE RIGHT. IT IS BEING DESTROYED BY THE GREAT MAHOGANY TREE, ITS TRUNK VISIBLE THROUGH THE FOLIAGE IN THIS PICTURE, WHICH IS GROWING OUT OF ITS ROOF. REMAINS OF A WIDE STAIRWAY, WHICH ONCE LED DOWN FROM THIS BUILDING TO THE PLAZA BELOW, CAN STILL BE TRACED.

FIGURE 8. THE STRING OF BUILDINGS ALONG THE TERRACE CREST OF OXLAHUNTUN FRONTS ON WHAT WAS ONCE A LARGE OPEN SQUARE, BUT IS NOW GROWN OVER WITH TREES AND EVERY KIND OF JUNGLE VINE AND CREEPER. IN THE MIDDLE OF THIS LARGE LEVEL AREA WE LOCATED AND EXPOSED THE TRUNCATED CONE ALTAR OF LIMESTONE, SHOWN HERE AT THE RIGHT. THIS ALTAR WAS ABOUT A FOOT AND A HALF HIGH ABOVE THE GROUND AND ABOUT TWO AND A HALF FEET WIDE AT THE TOP. THE TOP AND SIDES WERE TOO BADLY WEATHERED TO SAY IF IT HAD ONCE BEEN CARVED. INNUMERABLE SMALL TREES AND VINES WERE GROWING FROM IT.



FIGURE 9. THIS SMALLER ALTAR WAS FOUND IN THE GLYPH BUILDING. IT ONCE STOOD ON THE LOW PLATFORM, BUT HAS BEEN TOPPLED FROM ITS BASE IN MODERN TIMES BY CHICLEROS WHO HOPED TO FIND TREASURE BENEATH IT. ANOTHER OF THE OXLAHUNTUN BUILDINGS HAD THE SAME KIND OF ALTAR ON AN IDENTICAL PLATFORM.



FIGURE 10. ANOTHER VIEW OF THE LARGEST BUILDING, WHICH IS BEING CRUSHED BY THE MAHOGANY TREE GROWING FROM ITS ROOF. THE LINTELS OF ALL THREE DOORWAYS HAVE BEEN BROKEN, AND GREAT CRACKS APPEAR IN THE MASONRY. THE CENTRAL DOORWAY APPEARS TO HAVE BEEN STRENGTHENED IN ANTIQUITY; THE ADDED MASONRY HAS REDUCED ITS WIDTH TO ABOUT FIFTEEN INCHES.



FIGURE 11. DETAIL OF THE EMERGENCY REPAIRS TO THE CENTRAL DOORWAY, AS IF TO TAKE THE PLACE OF A BROKEN AND FALLEN ORIGINAL LINTEL STONE. THESE REINFORCEMENTS IN TURN HAVE BEEN FORCED OUT OF PLACE BY THE LUXURIANT VEGETATION OF THE MAYA JUNGLES AND BY THE MOVEMENT OF THE BUILDING ITSELF.

FIGURE 12. GREAT LIANAS AND VINES GROW FROM A BUILDING AND THEN CASCADE DOWN AND COVER THE MASONRY. THIS MAKES RUINS HARD TO SEE EVEN AT A SHORT DISTANCE.

MAYA RUINS ARE OFTEN DISCOVERED BY CHICLEROS LOOKING FOR THE SIX VARIETIES OF TREE WHICH YIELD A SUITABLE SAP; OR BY LACANDON INDIANS HUNTING GAME. THE OXEN OF THE MAHOGANY WORKERS AND THE MULES OF THE CHICLEROS OFTEN BOLT AWAY FROM THE PACKS AND ARE LATER FOUND BY THE MEN WHO FOLLOW THEIR TRACKS. THESE ANIMALS OFTEN HAVE SENSE ENOUGH TO GET OUT OF THE RAIN INTO A RUIN, WHICH LEADS TO ITS DISCOVERY. ONE SITE IS SAID TO HAVE BEEN FOUND BY A CHICLERO, WHO FOLLOWED BEES FOR THEIR HONEY AND FOUND THE HIVE IN A TREE TRUNK NEAR THE RUINS.





THE FOUNTAIN HOUSE AT IALYSOS, RHODES. ONE TUMBLED COLUMN SHAFT AND A FEW MISSING BLOCKS ARE THE ONLY EVIDENCE THAT THIS PEACEFUL SPOT WAS SURROUNDED BY MACHINE-GUN NESTS. (PHOTO BY ALISON FRANTZ.)

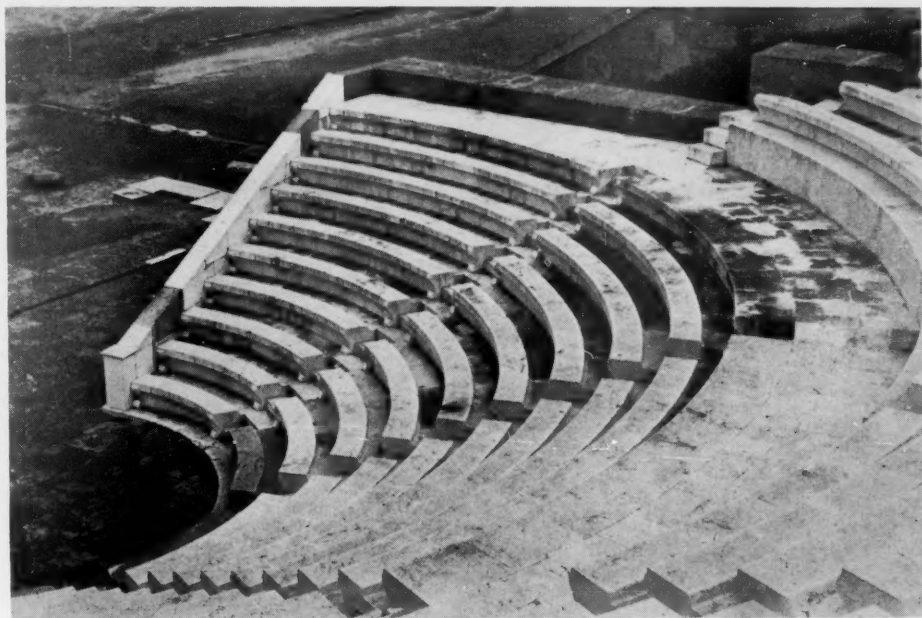
DODECANESE NOTES

WITH THE ACCESSION TO GREECE OF THE Dodecanese, a new branch of the Greek Archaeological Service was established for these islands and JOHN D. KONDIS has been named Ephor. Mr. KONDIS has had wide experience with various foreign excavations, having worked for some time with the Italians at Lemnos, and after that for seven years at Olympia, where he was in charge during the difficult war years. He is well fitted, both by his knowledge and his energetic temperament, for his new post, which is unusually exacting and varied. He has of course not only the classical antiquities of Rhodes to look after, but also the mediaeval remains.

The objects which had been on display in the museum, housed in the old Hospital of the Knights of Saint John, were packed away by Mr. MORRICONI, the Italian director of the museum, just before the British bombardment of the harbor. Although the museum was hit three times, and considerable damage was done to one of the rooms and to objects standing in the gardens, only one case of vases was lost. A few representative and particularly interesting pieces have now been

unpacked and arranged to make a very attractive exhibit. Mr. MORRICONI is at present still in Rhodes, where he is available to assist Mr. KONDIS with his background of knowledge of the material.

It is planned, as soon as possible, to move the entire collection from the hospital to the "Castello," the Palace of the Grand Masters, which was rebuilt from the ground up under the Italian regime. Many of the rooms of this very large building are not suitable for museum purposes; they are cavernous and murky halls decorated in a style best described as Mussolini-Mediaeval. There is, however, a series of simpler and well-lighted rooms which will serve well for the vases, and the large courtyard with its many arcades will be ideal for the sculpture. The old museum was seriously overcrowded before the war, and by removing the classical collections from it space will be provided in the Hospital for the mediaeval collections with which it is so closely associated. The state apartments of the Castello have, moreover, an unexpected interest for visitors interested in classical art. Into the floors of these



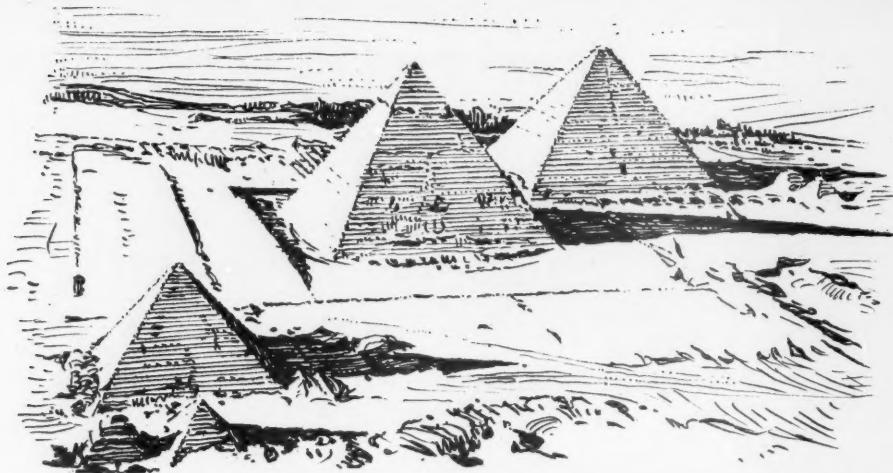
THE ODEION AT RHODES. THE TWO DARK FRAGMENTS IN THE SIDE WALL AND THE LOWEST BENCHES AT THE CENTER ARE WHAT REMAINED OF THE ANCIENT STRUCTURE WHEN RESTORATION BEGAN. (PHOTO BY ALISON FRANTZ.)

rooms were set, just before the war, the series of large and interesting mosaics found in the island of Cos and brought to Rhodes. The series extends from late Hellenistic to late Roman times, the later pieces recalling, in their genre and animal scenes, those from the Palace of the Byzantine Emperors at Istanbul, recently published by the University of St. Andrews.

The circuit of the city walls of Rhodes was damaged in various places by bombardment, and the great gate of St. Catherine suffered considerably, but all this is being repaired as rapidly as possible under Mr. KONDIS' direction. At Filermo (Ialysos) the rebuilt church, attached to the monastery, suffered some damage in 1943, when the Italians were holding the hill-top against the Germans who occupied the opposing heights, but the small chapel nearby, with its sixteenth-century wall paintings of the crusading knights and their celestial sponsors, is intact save for a few holes in the plaster knocked out by German gasoline tins stored there. Although situated on the face of the hill towards the fighting, and surrounded by gun-emplacements, etc., the little Doric fountain house has suffered not at all, and still stands under the shade of its great plane tree. Lindos, too, is untouched, though it may be remarked that the

cement columns of the restoration are not improving with time; their inner iron supports are providing rust stains which give to the stoa especially a most unfortunate mottled appearance.

In the matter of reconstructions, the visitor to Rhodes today may expect some surprises. Three majestic columns, unknown either to archaeology or to Baedeker, stand out against the sky near the summit of the Acropolis of ancient Rhodes. Little of them is ancient, but they serve to symbolize the temple of Apollo, the guardian divinity of Rhodes. Near them is the stadium, rebuilt to a height of four rows of seats, for which sufficient evidence existed. Beside it is a small concert hall or Odeion, completely rebuilt in white marble, against which the five or six pieces of the ancient blue marble structure stand out clearly. Mr. KONDIS' efforts include not only the preservation of the antiquities of Rhodes, but also the work of separating truth from fiction in these reconstructions of the last years before the war. The library and the facilities of the Italian Archaeological Institute in Rhodes have not suffered, and it is Mr. KONDIS' hope to make the island an active center for archaeological work not only pertaining to the Dodecanese, but to all the islands of the Aegean. — LUCY TALCOTT.



FROM AN ORIGINAL SKETCH BY KENNETH J. CONANT

THE FOUNDING OF AN AMERICAN RESEARCH CENTER IN EGYPT

By Sterling Dow

President, Archaeological Institute of America

When any new organization is founded, whether it is a new archaeological school or any other new organization, different people see in it different possibilities, and support may come to the new venture from a variety of sources and for a variety of reasons. If the reasons are real and the supporters numerous, and if they all unite, then success is likely and is deserved.

I. Reasons

The reasons for founding an Egyptian School are various, and they are strong.

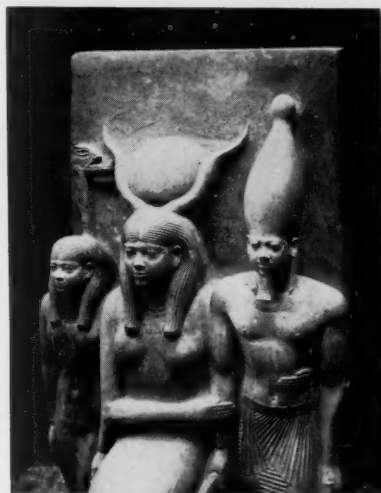
In the background there is one big general reason. It is that in times of great prosperity, organizations, like people, can often afford to act independently of each other. In times of stress, there is a tendency to pool resources and to act together. Something of this sort has happened in Egyptian Archaeology.

Before the war our country sent to Egypt archaeological expeditions which, taken together, were more elaborate in their equipment, more ambitious in their objectives, and more generously financed, than any archaeological expeditions sent by any country to any area. Now all the big ex-

peditions have ended. This past year there has been no American excavation at all in Egypt; a few American Egyptologists visited the country for reconnaissance. In fact the only non-Egyptians excavating in Egypt were two Frenchmen. The two great American leaders, JAMES HENRY BREASTED and GEORGE ANDREW REISNER, died some years ago, and their influence in favor of sound methods, although it did not die with them, has not been renewed. No excavation and no institution exists in which young Americans can be trained in Egyptology.

For the sake of our standing in Egyptian archaeology, and for the future of the subject in America, and in Egypt, and elsewhere, all American Egyptologists have felt an impulse to act together.

Some sort of School in Egypt, like those which the Institute founded long since in Athens, Rome, Jerusalem, Baghdad, and Santa Fe, and like the American School of Prehistoric Research, would go far to do what the Metropolitan Museum, the Oriental Institute, the Museum of Fine Arts, and other organizations, can no longer do separately. In fact America never did have a permanent American archaeological base in Cairo, although

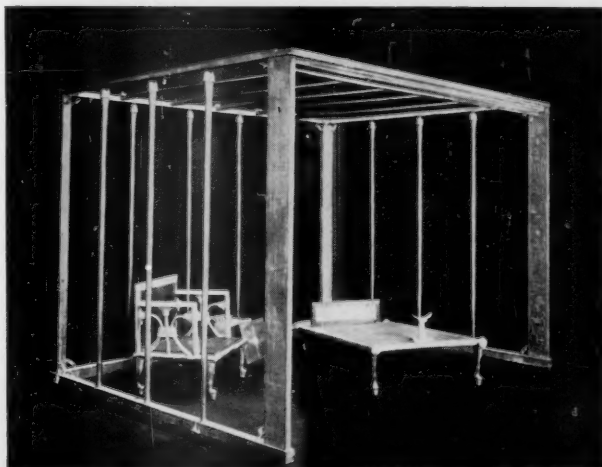


HARVARD UNIVERSITY—MUSEUM OF FINE ARTS, BOSTON, EXPEDITION TO EGYPT. ABOVE, LEFT: STATUES OF KING MYCERINUS OF DYNASTY IV, AS FOUND IN HIS VALLEY TEMPLE AT GIZA. ABOVE, RIGHT: ONE OF THE STATUES OF KING MYCERINUS, WITH THE GODDESS HATHOR AND A NOME GODDESS; FROM HIS TEMPLE AT GIZA.

RIGHT: THE TOMB OF QUEEN HETEP-HERES, WIFE OF KING SNEFRU AND MOTHER OF KING CHEOPS OF DYNASTY IV, AS FOUND.



RIGHT, BELOW: THE FURNITURE OF QUEEN HETEP-HERES, FROM HER TOMB AT GIZA, AS RECONSTITUTED. NOW IN THE CAIRO MUSEUM.



Photographs Courtesy Museum of Fine Arts, Boston

the French and British have such establishments and the Germans used to.

Egyptologists are not the only persons, however, who have felt that there was a need to be met. Another quite different aspect of Egyptian interests has also played a part in the numerous conferences which have been held in the American Embassy in Cairo, in the Visiting Committee here at Harvard, in the Executive Committee of the Institute, and on various occasions in other places. This aspect is the lack of Americans who have any real knowledge and understanding of Egypt and the Near East in general as they are today. Many Americans have come to realize that the vast Muslim world of 200,000,000 people is unknown in America to all but a few specialists. It took a global war to prove to us that good neighborliness is not an ideal limited to the area of the old Monroe Doctrine, and also to prove that good intentions alone do not by themselves create good neighborliness. There must be a national effort toward sympathetic understanding, which means not merely book-knowledge, but actual experience under favorable conditions. Arm-chair neighbors, like arm-chair generals, are not effective.

Arabic, particularly the classical Arabic of the Koran, is not an easy language for most Americans. Classical Arabic is not easy, in fact, for many modern Arabs, who laughingly say that the angels in their heaven speak classical Arabic—adding that only an angel could do it. Be this as it may, classical and/or modern Arabic are taught (or until recently were taught) in less than a half-dozen universities. One, Princeton, is attempting an "area program."

Accordingly many Americans who had been in the Near East and knew our shortcomings felt an impulse to establish a disinterested, non-governmental institution where Americans could learn the language, customs, and culture of our Arab neighbors at first hand. That understanding would include something of the whole Muslim past, and above all would be concerned with the living Muslim present.

Between the Arab period in the Near East and the more remote culture of ancient Egypt, other famous periods intervened: the Hellenistic Greek and Roman eras, and the Byzantine-Coptic. These periods have been much studied in the last half century, but they need more study, and interest is active in them today. Non-specialists, and per-

haps even some classical teachers, may be surprised to learn that no part of the whole Greco-Roman world is known to us in such detail as Egypt from *ca.* 300 B.C. to *ca.* 300 A.D. A center in Cairo could assist vitally in the study of the thousand years between the Greek and Arab conquests.

It might be urged, and I think with some justice, that all the reasons thus far given apply more to persons who are in some sense specialists than they do to the average American "in the street." Has a Near Eastern Center any meaning for people who do not study hieroglyphs, temples, or Arabic?

Obviously this is part of a much larger question, the question namely to what extent these great cultures, centered wholly or partly in Egypt, ought to enter into American education. That is a good question to ask, but it is too large to be answered here. Of all the values involved, one may be selected for mention. It is the one which JOSEPH LINDON SMITH, by his life work, and EDWARD WALDO FORBES, in all our discussions, have kept constantly before us. In fact, if it had not been for Mr. FORBES and his interest in this one central value, the new Center might never have been founded.

The art of ancient Egypt is one of the great arts of the world. Americans came to know it superficially in the 1920's, when the discovery of the tomb of King Tut—in many ways the most sensational archaeological discovery ever made—occasioned a *furor* for Egyptian motifs, though not much real understanding of Egyptian art. Now, thanks to a more widespread appreciation of Archaic Greek sculpture, which derived in part from Egyptian, and due in part to the presence of many classical archaeologists in Egypt during the war, Egyptian art is beginning to be looked at, understood, and admired as a supreme achievement. Its riches can be fully appreciated, perhaps, only in Cairo, at Sakkarah, at Luxor, and at other Egyptian sites; but America is fortunate in having several grand collections and many lesser ones. It is notable that next fall two American universities will add Egyptian art to their curricula, one of them in conjunction with a newly-founded Egyptian Department.

Part of the goodness of all art and of all scholarship is that they belong in some sense not to one country or to a few countries but to man-

ORIENTAL INSTITUTE, UNIVERSITY OF CHICAGO, EXPEDITION TO EGYPT. IN 1931 THE ORIENTAL INSTITUTE DISCOVERED AND EXCAVATED THE MORTUARY TEMPLE OF TUTANKHAMON IN WESTERN THEBES. IN THE DEBRIS OF THE TEMPLE WERE FOUND TWO COLOSAL STATUES OF THE YOUNG KING, ONE OF WHICH IS NOW IN THE CAIRO MUSEUM AND ONE IN THE ORIENTAL INSTITUTE MUSEUM. THE CHICAGO STATUE, HERE DEPICTED, IS RESTORED FROM THE THIGHS DOWN, AND THE BASE IS A CAST OF THE BASE NOW IN THE CAIRO MUSEUM.



*Oriental Institute, University of
Chicago*

kind. From the beginning of the discussions, and without a dissenting voice ever being raised, there has been agreement that any new American school in Egypt should open its doors at all times to qualified students of every country—above all to Egyptians. The support and the administration must be mainly American. The benefits are to be available to all who show the ability and the desire to learn and to understand and to appreciate. Egypt is the land of the most venerable civilization on earth, out-dating China, far out-dating anything comparable in America, older than any civilization anywhere except perhaps in Mesopotamia, which *may* be as old but cannot be much older. In Egypt America would long since have had a permanent cultural center but for the very size and independence of American expeditions.

II. *The First Meeting*

On May 14, 1948, a group of thirty persons assembled to discuss the founding of an Egyptian school. The meeting was held at the Club of Odd Volumes in Boston, after a luncheon at which the hosts were Mr. EDWARD W. FORBES, Mr. FREDERICK FOSTER, Mr. EDWARD J. HOLMES, Mr. CARL T. KELLER, and the Archaeological Institute. Mr. JOSEPH LINDON SMITH, not yet returned from Egypt, was associated with them as an honorary host. Mr. FORBES presided over the meeting. Mr. CHARLES R. D. MILLER, Secretary of the Mediaeval Academy, and Secretary of the American Council of Learned Societies' Secretaries, served as Secretary; his notes form the basis for the present account. A list which in-

cludes the names of those who attended is given at the end of the present account.

In his opening remarks as Chairman, Mr. FORBES outlined briefly the efforts made during the past two years to provide a future for the study of the great art and venerable civilization of Egypt. Although, he said, these efforts have met with some success locally in America, there is need for continuing work in Egypt itself, now largely suspended; not necessarily a need for costly expeditions, but for first-hand study of what has been found, and for the training of young scholars of every nationality.

Mr. FORBES then asked Mr. DOW to continue with the business of the meeting, which consisted first of discussion of the project as a whole, second of the constitution, and third of the election of officers.

The first speaker to be introduced was a guest of honor at the luncheon, Mr. ABD ESSALAM M. HUSSEIN, architect at Sakkara and himself a distinguished archaeologist and excavator, sent to represent the Egyptian Embassy in Washington. Mr. ABD ESSALAM spoke of his first meeting and subsequent association with JOSEPH LINDON SMITH, of the situation in Egypt today, and of the welcome opportunities for American coöperation with Egyptians in Egyptian archaeology.

Our national needs in the Near East, and the place of cultural relations in promoting friendliness between countries, were stressed by the Honorable WILLIAM PHILLIPS, the former Ambassador. Mr. PHILLIPS said that he considered an undertaking such as the proposed school to be of particular importance and worthiness.

Mr. MORTIMER GRAVES of the American Council of Learned Societies next presented several specific aspects of the project, calling attention to the need for a wide range of Near Eastern Studies, both ancient and modern. He expressed a hope that the new Center might not become a "Little America" isolated in the midst of "foreigners," but rather a focus of real friendships and of understanding. Mr. GRAVES also drew upon his first-hand knowledge of the Fulbright Act and its proposed administration to give an encouraging view of the opportunities for the support of individual scholars under the auspices of the proposed Center.

A motion was then made by Mr. C. BRADFORD WELLES of Yale University, seconded by Mr.

CARL T. KELLER of the Harvard Visiting Committee, and unanimously VOTED, "that the meeting proceed to the foundation of a Center of Near Eastern studies."

After commenting on the number of hearty expressions of support and interest from the 99 persons (many in distant parts) who had received notice of the meeting, Mr. DOW then asked for consideration of the Draft Constitution. To facilitate discussion, the meeting resolved itself into a Committee of the Whole.

The Draft Constitution was the work of Professor JOHN A. WILSON, of the University of Chicago, at present Associate Director of the Oriental Institute, where he succeeded its founder, the famous Egyptologist JAMES HENRY BREASTED. Mr. WILSON had been selected to compose the new instrument after careful consultation with many Egyptologists. Owing to the failure of air transportation at the very last moment, he was unable to attend the meeting. Mr. DOW endeavored to lay Mr. WILSON's views fully before the meeting, having had a long-distance telephone conversation with him a few hours previously, and having in hand a copy of Mr. WILSON's first Draft Constitution.

The following were among the matters discussed with respect to the Draft Constitution:

Place of incorporation: Washington, D. C., was suggested.

Adequate statement of the international character of the organization.

Problems of corporation memberships and representation; this was referred to a proposed Committee on Revision.

Representation on the Executive Committee of each principal field of study; this was considered impractical.

Trustees: three classes of five each, each class serving three years; ownership of all property and assets to be in their hands, and power to curb spending.

Executive Committee of Trustees: it was particularly urged by Mr. HOLMES, President of the Boston Museum of Fine Arts, that the Trustees should have their own Executive Committee. This was accepted as advisable.

Meetings regularly to be annual. Proxies to be honored only for particular questions.

By-Laws were advocated by Mr. HOLMES and Mr. KELLER, for the sake of simplicity in the Constitution and of flexibility in operations. An instance would be matters of personnel.

Collections of objects and the like: Mr. WASHBURN urged, with general approval, that the By-Laws should have provisions concerning any objects that might come into the possession of the Center.

Offers of hospitality by the Egyptian Government, and by any other government, should be envisaged and provided for in the Constitution itself; this suggestion by Mr. PHILLIPS was approved.

Revision: the provision for revision should specify that two-thirds of those voting, in person or by proxy, should be sufficient to pass a measure altering the Constitution.

It was urged that the section on purposes, in particular, should be redrafted to stress international cooperation.

The Committee of the Whole then rose and reported. On motion of Mr. CALVERLY, of the Hartford Theological School, duly seconded, it was VOTED unanimously that the Committee's report be accepted and adopted.

Mr. Dow then presented nominations as follows:

Chairman of the Trustees:

EDWARD WALDO FORBES

Chairman of the Executive Committee:

JOHN A. WILSON

Vice-Chairman of the Executive Committee:

DOWS DUNHAM

Secretary: RICHARD A. PARKER

Treasurer: LUDLOW BULL

Other elected members of the Executive Committee:

CARLETON A. COON

JOHN D. COONEY

AMBROSE LANSING

HARALD INGHOLT

HUGH HENCKEN

ARTHUR JEFFREY

All were unanimously ELECTED.

Mr. Dow submitted a list of possible candidates for Trustees, and invited comments and additions from the floor.

The meeting VOTED to ask the Chairman (Mr.

FORBES) to appoint Mr. WILSON and four others as a Committee to Revise the Draft Constitution. [This is the Committee which acted on 5 and 6 June 1948, consisting of Mr. WILSON, Chairman; Mr. FORBES, Mr. J. L. SMITH, Mr. W. S. SMITH, and Mr. DOW.]

The meeting VOTED that copies of the proposed revision be sent to all persons invited to the present meeting, and to such others as Mr. WILSON may designate, for a vote, and for comments, section by section; that sections voted upon favorably by two-thirds of those answering within 30 days be considered adopted, until the next meeting; that sections not voted upon favorably be redrafted to accord with criticisms, and re-submitted; and that the whole constitution in revised form be presented for a final vote at the next meeting.

The meeting VOTED to adopt the Draft Constitution, as a basis for present action, until a Constitution revised in the light of the meeting's discussion could be presented and voted upon.

It was VOTED that the Executive Committee should draw up a panel of names of final candidates for the Board of Trustees.

It was AGREED, as the sense of the meeting, that Canada and Mexico should tacitly be included in the Center's area of financial support on a par with the United States of America.

It was VOTED to thank Mr. FORBES and Mr. Dow for their part in preparing the meeting; to thank the hosts for the luncheon, and the Club for its hospitality.

The meeting then ADJOURNED (3:45 p.m.).

III. Participants

Due to various reasons, the invitations could be sent out only a fortnight or less in advance. To have secured the formal appointment of fully accredited representatives from all the possible interested organizations would have involved months of correspondence, and did not seem called for at a time when no certainty existed that a new organization would in fact come into existence. Proper notification will of course be sent to all interested organizations, with a view to entering at once into cordial and coöperative relations, looking to the strengthening of all common interests.

The persons invited were therefore those who

happened to be known as having some connection with the Near East, particularly Egypt, and their relevant organizational ties are given here merely as background. The one exception was that in the case of the Egyptian Ambassador a special effort, happily successful, was made to secure an official representative.

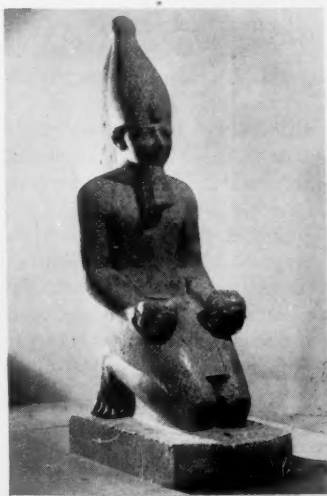
The following list includes those who could not attend but who expressed an interest. An asterisk marks the names of those who actually attended. Since the titles and positions in this list have been drawn from various directories, they may not in every case be up-to-the-minute:

- *ABD ESSALAM M. HUSSEIN: Architect for Sakkarah, Service of Antiquities, Egypt.
- WILLIAM F. ALBRIGHT: W. W. Spence Professor of Semitic Languages, Johns Hopkins University; Acting President, American Schools of Oriental Research; Director or Member, various Near Eastern expeditions.
- GILBERT BAGNANI: Professor of Egyptology, University College, University of Toronto.
- HON. F. LAMMOT BELIN: former Ambassador; Trustee and Vice-President, National Gallery of Art.
- ROBERT P. BLAKE: Professor of History, Harvard University; President, the Byzantine Institute.
- HON. ROBERT WOODS BLISS: former Ambassador; Co-founder, and Member, Committee of Administration, Dumbarton Oaks Research Library and Collection; President, Washington Society, Archaeological Institute of America.
- ARTHUR E. R. BOAK: Richard Hudson Professor of Ancient History, University of Michigan; Director, University of Michigan Expedition to Karanis, Egypt, 1924-25, 1931-32.
- *BERNARD V. BOTHMER: Assistant, Department of Egyptian Art, Museum of Fine Arts, Boston.
- GORDON BOWLES: Secretary for the Joint Conference Boards with Relation to the Fulbright Act.
- JAMES H. BREASTED, JR.: Director, Los Angeles County Museum, Los Angeles; Vice-President, Southern California Society, Archaeological Institute of America.
- JASPER Y. BRINTON: Founding Member, Society for the Study of Hellenistic Culture: President, Cour d'Appel Mixte, Alexandria, Egypt; restorer of Abukir.
- PAUL H. BUCK: Professor of History, Dean of the Faculty of Arts and Sciences, and Provost, Harvard University.
- LUDLOW BULL: Associate Curator, Egyptian Department, Metropolitan Museum; Professor of Egyptology and Curator of the Egyptian Collection, Yale University.
- MILLAR BURROWS: Professor of New Testament, Yale University; President, American Schools of Oriental Research; Director, American School in Jerusalem.
- HENRY J. CADBURY: Hollis Professor of Divinity, Harvard University; Secretary, American Schools of Oriental Research.
- *E. E. CALVERLEY: Professor, Hartford Seminary Foundation; Chairman, Committee on Near Eastern Studies, American Council of Learned Societies.
- GEORGE H. CHASE: Hudson Professor of Archaeology, *emeritus*, Harvard University; Trustee, and Member of the Managing Committee, American School of Classical Studies at Athens.
- *KENNETH J. CONANT: Professor of the History of Architecture, Harvard University; appointed Norton Lecturer, Archaeological Institute of America, 1948-49; Vice-President, Boston Society, Archaeological Institute of America.
- CARLETON S. COON: Professor of Anthropology, Harvard University; appointed Professor of Anthropology, University of Pennsylvania.
- *JOHN D. COONEY: Curator of Egyptology, Brooklyn Museum; on leave of absence for study in Egypt, 1946-47.
- CHARLES C. CUNNINGHAM: Director, Wadsworth Athenaeum, Hartford.
- J. FRANKLIN DANIEL: Curator of Classical Art, University Museum, Philadelphia; Editor-in-Chief, *AMERICAN JOURNAL OF ARCHAEOLOGY*; Member, Executive Committee, Archaeological Institute of America.
- A. HENRY DETWEILER: Professor of Architecture, Cornell University.
- ARTHUR S. DEWING: President, American Numismatic Society; Trustee, Archaeological Institute of America; Fellow, American Academy of Arts and Sciences.
- WILLIAM B. DINSMOOR: Professor of Archaeology, and Executive Officer, Department of Fine Arts, Columbia University; Honorary President, Archaeological Institute of America; Trustee, American Academy at Rome.
- *STERLING DOW: President, Archaeological Institute of America; Professor of History and of Greek, Harvard University; Visitor to the Department of Egyptian Art, Museum of Fine Arts, Boston.
- PRENTICE DUELL: Field Director, Sakkarah Expedition, Oriental Institute, University of Chicago, 1930-36; Visitor to the Department of Egyptian Art, Museum of Fine Arts, Boston.
- *DOWS DUNHAM: Curator of Egyptian Art, Museum of Fine Arts, Boston; Foreign Expert in the Antiquities Department, Egyptian Government, 1923-24, 1924-25; Member 1914-16, 1920-22, 1926-27, and Director, 1946-47, Harvard University-Museum of Fine Arts Egyptian Expedition; Treasurer, Boston Society, Archaeological Institute of America.
- *GEORGE H. EDGELL: Director, Museum of Fine Arts,



METROPOLITAN MUSEUM OF ART excavations in Egypt. ABOVE: EXCAVATIONS AT MENTU-HOTEP TEMPLE, 1921-22. BELOW, LEFT: QUEEN HAT-SHEPSUT, REPRESENTED AS A KING OFFERING JARS OF WINE TO THE GOD AMUN. FROM HER MORTUARY TEMPLE AT DEIR EL BAHRI, THEBES. RED GRANITE, c. 1490-1480 B.C. (XVIII DYNASTY). BELOW, RIGHT: MODEL OF A FISHING AND FOWLING BOAT, FROM THE TOMB OF MEKET-RE AT THEBES. EGYPTIAN, c. 2000 B.C. (XI DYNASTY).

Photographs courtesy Metropolitan Museum of Art



- Boston; Fellow, American Academy of Arts and Sciences; Member, United States National Commission of UNESCO.
- WILLIAM F. EDGERTON: Professor of Egyptology, Oriental Institute, University of Chicago; Chairman, Department of Oriental Languages, University of Chicago.
- *RICHARD ETTINGHAUSEN: Curator of Egyptian Art, Freer Gallery, Washington, D. C.
- *WILLIAM S. FERGUSON: McLean Professor of Ancient and Modern History, *emeritus*, Harvard University; Vice President, Archaeological Institute of America; Corresponding Fellow, British Academy.
- DAVID E. FINLEY: Director, National Gallery of Art; President, American Association of Museums.
- *EDWARD W. FORBES: Director, Fogg Museum of Art, Harvard University, *emeritus*; Martin A. Ryerson Lecturer in Fine Arts, Harvard University; Trustee, Archaeological Institute of America; Member, Board of Overseers, Harvard College; Chairman, Overseers Committee to Visit the Department of Egyptian and Semitic Civilizations, Harvard University.
- *FREDERICK FOSTER: Member, Committee to Visit the Department of Egyptian and Semitic Civilizations, Harvard University; Visitor to the Department of Egyptian Art, Museum of Fine Arts, Boston.
- HENRI FRANKFORT: Research Professor in Oriental Archaeology, Oriental Institute, University of Chicago; Director, various expeditions for Egypt Exploration Society of London, and Oriental Institute of Chicago, in Egypt and Iraq; President, Chicago Society, Archaeological Institute of America.
- LEE M. FRIEDMAN: Member, Committee to Visit the Department of Egyptian and Semitic Civilizations, Harvard University.
- ALBERT M. FRIEND: Professor of Art and Archaeology, Princeton University; Chairman of the Board of Scholars, Dumbarton Oaks, Washington, D. C.; Henri Focillon Visiting Scholar in charge of Research, Dumbarton Oaks.
- *RICHARD N. FRYE: Junior Fellow, Harvard University; Secretary, Committee on Near Eastern Studies, American Council of Learned Societies.
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- RICHARD A. PARKER: appointed Wilbour Professor of Egyptology, Brown University; Director, Chicago House, Luxor, Oriental Institute of the University of Chicago.
- *ENOCH E. PETERSON: Curator, Egyptian Antiquities, Museum of Art and Archaeology, University of Michigan; Director of Michigan excavations in Egypt.
- *ROBERT H. PFEIFFER: Curator, Semitic Museum, Harvard University; Lecturer, Harvard University; Director, Harvard-Baghdad School Excavations, Nuzi, Iraq, 1928-29.
- *HON. WILLIAM PHILLIPS: former Ambassador; Member, Anglo-American Commission on Palestine, 1946; former Member, Board of Overseers, Harvard College.
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- JOSEPH LINDON SMITH: Honorary Curator, Egyptian Department, Museum of Fine Arts, Boston; artist specializing in copies of ancient relief sculpture.
- *MYRON B. SMITH: Fellow in Islamic Archaeology and Near Eastern History, Library of Congress; Member, Royal Central Asian Society, London; Member, Middle East Institute, Washington, D. C.
- *WILLIAM STEVENSON SMITH: Assistant Curator, Department of Egyptian Art, Museum of Fine Arts, Boston; Lecturer on Egyptian Art, Harvard University; Member, Boston Museum of Fine Arts and Harvard University Expedition to the Pyramids, 1930-39.
- *EPHRAIM A. SPEISER: Professor of Semitics, University of Pennsylvania; Field Director, joint excavations of the American Schools of Oriental Research and the Museum of the University of Pennsylvania in Mesopotamia, 1930-32 and 1936-37; Non-resident Director of the American School of Oriental Research in Baghdad, 1932-46; Fellow, University Museum, Philadelphia.
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- *GORDON B. WASHBURN: Director, Museum of Art, Rhode Island School of Design, Providence.
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- HERBERT E. WINLOCK: former Curator, Egyptian Department, and Director, *emeritus*, Metropolitan Museum of Art, New York City; Director, various Egyptian expeditions for the Metropolitan Museum.
- HERBERT C. YOUTIE: Professor of Greek, University of Michigan.

The Bronze Statue of Septimius Severus in the Cyprus Museum

PHOTOGRAPHS PUBLISHED BY PERMISSION OF THE CYPRUS MUSEUM
EXPLANATORY NOTES BY P. DIKAIOS, CURATOR OF THE MUSEUM



SOME TWENTY YEARS AGO, A CYPRIOT VILLAGER CULTIVATING his field discovered a remarkable bronze statue of the Roman emperor Septimius Severus. The site, nine miles east of Nicosia, the modern capital of the island, is now nothing more than a plain, treeless field, but it lies within the area of ancient Chytri, once a flourishing town and one of the two kingdoms of ancient Cyprus. The

modern town which succeeded Chytri is called Kythrea and owes much of its wealth and its rich vegetation to a perennial spring called "Kephlovryso," which must have been also the main source of life of the ancient town.

The statue was brought to the Cyprus Museum, in Nicosia, in several fragments—it was damaged and broken when found, but received further injury from the finder, who in his excitement suspected that it might contain some treasure—but the general condition of the metal was fairly good. The head was broken off the body at the neck and the bust was separated from the rest at the original joint. So were the arms, the right one being much damaged. Both legs



were in several fragments and both feet were missing. In many parts the body was distorted and in others fairly large areas were missing, possibly due to decay of the metal.

Soon after the discovery Mr. W. A. STEWART, technical artist of the Harvard-Boston expedition to Egypt, was invited to Cyprus to undertake the cleaning and restoration of the statue. Mr. STEWART (shown here working on the head), whose time was limited, cleaned and restored partly the upper part of the body, which was then exhibited in the Cyprus Museum as you see it here.



So it remained until 1940, when complete restoration was undertaken by the staff of the Cyprus Museum with the help of a local technician. After joining the various parts of the body, a Cypriot sculptor remodelled the missing parts, including the feet, which were then cast in metal. When completed, it was erected in one of the rooms of the Cyprus Museum, where it may now be seen.

Bigger than life-size (total height, 2.08 meters), the statue represents the emperor in a heroic attitude, and, judging from the gesticulations of the hands, in the act of delivering a speech. As may be seen from the accompanying illustrations, the features of the body are modelled to show power and harmony, while something of the well-known energy and ruthlessness of the emperor is suggested in a most skillful manner. The head is a masterpiece of Roman portraiture. Generally speaking, this statue is one of the best representations of Septimius Severus which have been preserved.

It is not certain where the statue was originally erected, as trial excavations at the actual site of discovery revealed negative evidence. Nor is it clear on what occasion this statue was erected although certain scholars think that the occasion may have been the undertaking of the erection of the aqueduct from Chytri to the town of Salamis, the classical predecessor of Famagusta. Hypothetical though this may be, archaeological evidence tends to show that the Severus period was marked in Cyprus by considerable building operations. Thus the Paphos temple of Aphrodite was probably rebuilt and the Soli theatre, investigated by the Swedish Cyprus expedition, was reconstructed during his reign, 193-211 A.D.

A detail of the head of this statue is shown on the cover of this issue.





MUSEUMS ATHENS PIRAEUS

WHEN WAR COMES, MUSEUM OFFICIALS face the awful responsibility of providing, for the irreplaceable treasures placed in their care, total protection against the terrifying energies released by the tools of total war.

It is not enough that museums be declared historic monuments, and that bombardiers be ordered to keep away. Saturation bombings do not distinguish between factories, residences, churches, and arsenals; and though our own air forces were meticulously schooled in pinpoint bombing by daylight, their near misses wrought devastation across the cultural face of Europe.

In fulfillment of their trust, curators summoned to their aid many stratagems. Small structures were entirely swathed in sandbags. Paintings and sculptures were removed to obscure villas or to mines and caves. Vases and jewels, packed in sand or ashes, were carried to cellars. No floor was considered safe unless laid directly on solid ground; on such floors, heavy sculptures were laid prostrate and banked with sand, or, surrounded by sandbags, left in place. Elsewhere, pits dug directly in the gallery floors furnished refuge. But time and funds were often in tragically short supply.

Since the liberation, almost all other archae-

ological work in Greece has been suspended so that Greek archaeologists, directed by A. KERAMOPOULLOS, could concentrate on the immense tasks of repairing the long-neglected museum buildings and of unpacking and cleaning the thousands of long-stored objects, of providing temporary shelf space, and of refurbishing old stands and cases and making new ones.

A new wing of the National Museum in Athens was completed in 1940. Used for a variety of purposes during the war, the second floor of this wing, and the old building, suffered serious damage, and require costly repairs. Fortunately, the main floor of the new wing escaped with little harm. On January 14, 1948, a new exhibit of Greek art of the Geometric and Archaic periods (c. 900—500 B.C.) was opened in this wing.

The result of extensive and painstaking labor by the director, CHRISTOS KAROUZOS, and his wife, SEMNI PAPASPYRIDOU-KAROUZOU, this exhibit displays with excellent taste the choicest treasures of these centuries. There is no crowding, no segregation of sculpture and vases, a minimum of glass cases. The larger sculptures are placed on low stone bases, the smaller sculptures and larger terracottas are on high stands veneered with light wood, and small terracottas

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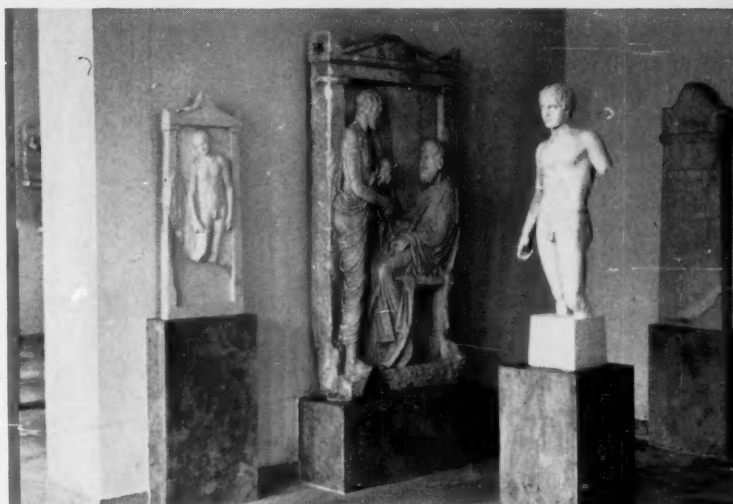
and bronzes are exhibited in three cases in one room. The walls are light pastels. Many of the objects are old friends, whose beauty is greatly enhanced by the new setting; many more have never before been exhibited.

The rooms shown in the accompanying pictures contain: (ABOVE; LEFT) monuments of the eighth to sixth centuries, including the huge Dipylon vases, the Nikandra statue from Delos, and the seated figure from Hagiorgitika; (CENTER) seventh- and sixth-century objects, with the great new covered vases from Vari and the Nessos amphora; (RIGHT, another view of the same rooms) the Nessos amphora and the Calydon sphinx head, to left and right of the doorway, the Thermon metope and antefixes at the right, and the new late-sixth-century Kouros, found during the war, in the room beyond.

The Piræus Museum was reopened in September, 1947. Under the direction of the Ephor of Attica, N. KOTZIAS, this has been completely renovated, and its fine sculptures have been attractively installed in a simple setting. Two photographs at the right show (ABOVE) funerary monuments of Greek date, and (BELOW) three of the reliefs found in Piræus harbor in 1930. Since some of these reliefs are copies of Pheidias' Greeks and Amazons on the Athena Parthenos shield, the Lenormant Statuette, which also shows these figures, is now displayed in the same room.

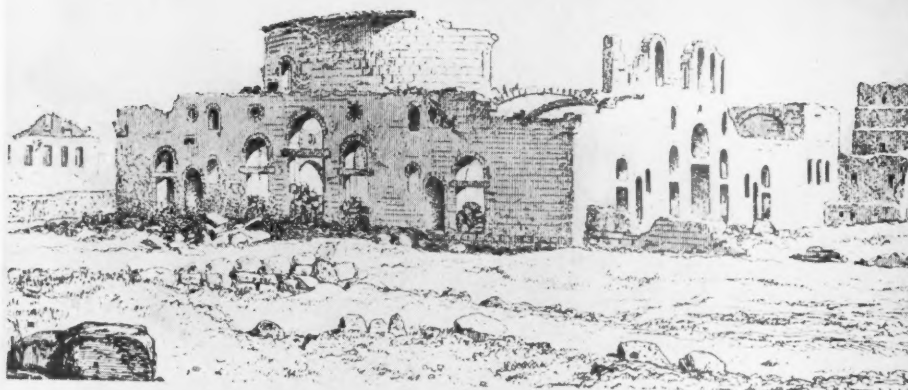
— SAUL S. WEINBERG.

(Illustrations from photographs by the author)





(a) A photograph taken by an American expedition in 1875.



(b) A sketch by M. de Vogüé in 1862.



(c) A restoration by A. H. Detweiler.

FIGURE 1. THE CATHEDRAL AT BOSRA IN THE NINETEENTH CENTURY, AND THE LAST RESTORATION OF THE BUILDING, AS SEEN FROM THE SOUTHWEST. FROM J. W. CROWFOOT, *Churches at Bosra and Samaria-Sebaste*, PLATE I.

A native of Perth Amboy, New Jersey, and a graduate of Wellesley (A.B., 1925) and Radcliffe (A.M., 1931), Miss Golding is a pupil of Harvard University's (and ARCHAEOLOGY's) Professor Kenneth J. Conant.

THE CATHEDRAL AT BOSRA

By Margaret Golding

FEW buildings except the very great have received more attention than the Cathedral at Bosra. One of the largest centralized churches in Syria, definitely dated to 512 A.D., whose walls and windows were relatively well known, could hardly have been completely overlooked; but it might not have caused quite so much discussion if it had not presented a first class archaeological mystery. The flood of ink devoted to it proves again that there is a good deal of Lord Peter Wimsey in everyone, even early Christian archaeologists.

Few buildings seemed to offer so much, and at the same time told so little. When DE VOGUE made the first extended study of it in 1862 its square lower walls were almost intact, and parts of the drum-shaped clerestory above could be traced to their full height. Barrel vaults were in place over the five sections of the east end; even the chancel arch still stood. Except for some beam holes in the upper clerestory wall, no clue to the roofing of the nave remained. All traces of interior supports had vanished, as the inside had been swept clear and partially built over at an early date.

The roofing of this circular space 36 metres in diameter, with walls too light for vaulting, presented a fascinating problem. In the course of more than seventy years five solutions were worked out, all involving domes, most of them as implausible as constructions as they were unbecoming to Bosra's rather severe profile. They ran all the way from BUTLER's impossible beehive to CRESWELL's proposed ancestor for the Dome of the Rock, buildable, but unlovely.

Finally, a smaller version of the circle in square plan turned up at Jerash, with a roof supported by four columns. This reduced copy of Bosra, built twenty years later only 35 miles away, re-

vived interest in that cathedral. In 1934-36 excavations in the nave undertaken by the Palestine Exploration Fund uncovered conclusive proof of the nature of the original roof supports. After a lapse of eighty-four years, speculation was at last at an end.

A. J. CROWFOOT's report on the excavations is a model of scholarship and clarity, but the restoration of the cathedral it contains must be described as tentative. Surely this large building, so imposing as a ruin, can never have looked so un-Roman when it was complete. Consideration is due another restoration, along entirely different lines.

The completely disclosed plan consists of a 39-metre square enclosing a circle with deep exedrae in the corners, and exterior and interior niches beside the doors on three sides. To the east the square is prolonged to form a deep chancel with a polygonal apse, flanked by two oblong chambers on each side. In the center of the circle is a quatrefoil, made up of semicircles of columns set against angle piers which mark the central square. Though the walls today have nearly disappeared, except at the apse end, they can be reconstructed with considerable confidence from information gathered in the last century. Now that the plan is certain, it is possible to fill in the upper parts of the structure with more assurance than is the case with many contemporary buildings which must be built up by inference almost from the foundations.

Some central feature must have risen above the circle of the roof to let light in to the center of the quatrefoil. The CROWFOOT report suggests an octagonal cupola with a polygonal roof. This calls for a completely gratuitous set of squinches under the octagon and seems rather out

of scale with the rest of the building; but the principal objection to it is that it completely throws away the possibilities of the quatrefoil, reducing it to a roof support in the most literal sense. This makes the employment of so unusual, and in many ways so awkward, an interior feature hard to understand.

Some measure of its complete unexpectedness may be gauged when it is recalled that in seventy years of scholarly speculation no one seems to have considered a quatrefoil. Why employ it to hold up a simple cupola, when it might equally well sustain a larger construction of a more interesting shape? The architect who was willing to cut off so much of his floor space with columns and piers must have been thinking in terms of some exterior feature. If he allowed the quatrefoil to rise above the great circle of the clerestory as a square lantern tower with four polygonal apses, his building would achieve a new and powerful silhouette, which by its very difference from the world about it would declare its new and Christian origin. To explore these possibilities a model was made, embodying further suggestions by Professor KENNETH J. CONANT, which became the basis of this article.

Architecture is evolutionary

Besides being the most practical art, architecture is by its very nature the most completely evolutionary. Different as it may look to the casual eye, each new building has its roots deep in others that have gone before it, so all the ingredients that went into the Bosra cathedral must have been current in Roman building practice. It was a provincial building, built in a remote city by some local architect. From the world about him he chose various elements: the square with inscribed circle and corner recesses, the decorative niche, the clerestory, the quatrefoil shape. He may have been a member of the clergy who had travelled widely and seen much, or he may have been a gifted layman of the congregation. To have built the cathedral he need never have left his native city, for all its elements but one can be traced among its ruins.

The modern town of Bosra is a collection of Arab hovels in the midst of a vast heap of black basalt on the edge of the Hauran plain, in southern Syria. The once impressive ruins of the

largest city east of the Jordan and south of Damascus are gradually being completely dilapidated to house the growing native population.

In the first century B.C. it was a flourishing Greek city, situated on the main caravan route between Arabia and Damascus and the cities of the coast. For two centuries it was the western outpost of the desert kingdom of Petra, which fell to the Romans in 106 A.D. Trajan made it the capital of his new province of Arabia, and during his reign great building projects were undertaken, which soon transformed it into a typical provincial capital. Vast markets, temples and baths were built along its colonnaded streets, followed by the largest theatre in southern Syria. The city continued to be prosperous, and building in the late imperial style went on well into the fourth century. It must have been a handsome Roman city, containing very little of the native element that is found in the cities further south. Except for its dark, dead color, the local basalt is a good building stone, and the standard of workmanship was generally high.

Situated as it was on a main high road to Palestine, Bosra received Christianity at an early date. The church must have been flourishing when the great Origen came there in 245 A.D. to argue with a bishop suspected of heretical tendencies. Though the remains of only three small basilican churches have been found in the ruins of the city, the Christians must have continued to increase both in numbers and in wealth. Only a large, devoted, and prosperous congregation could have undertaken such a building project as the cathedral. According to the inscription once in place over the central door it was finished under Bishop Julianus, in the year 512, and dedicated to the "glorious martyrs Sergius, Bacchus and Leontius."

The city on which the cathedral looked down can have changed its late imperial aspect but little. Rooms in the Palace at Bosra are inhabited today, so the lapse of a few peaceful centuries can have had but little effect on such construction. The city was large enough, and prosperous enough, to contain a fair cross section of the then current architectural vocabulary, and among its ruins can be found all the elements that went into the cathedral. The vault is still in place over a large room in the South Baths, which is octagonal in shape, with recesses hollowed in the corners of

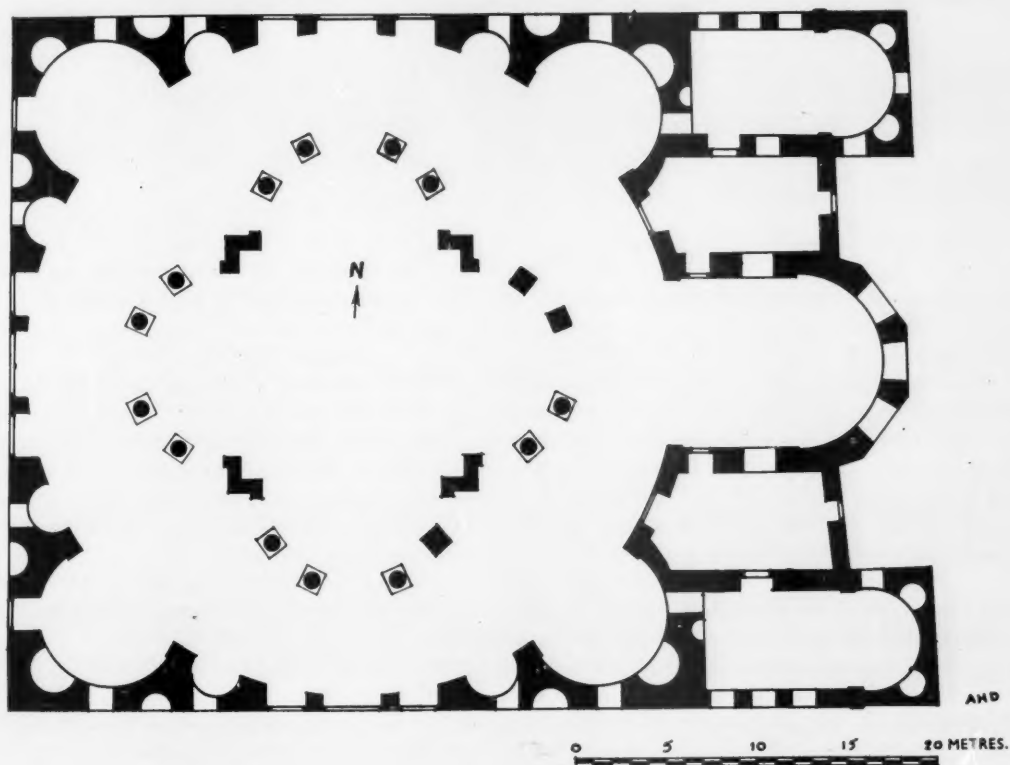
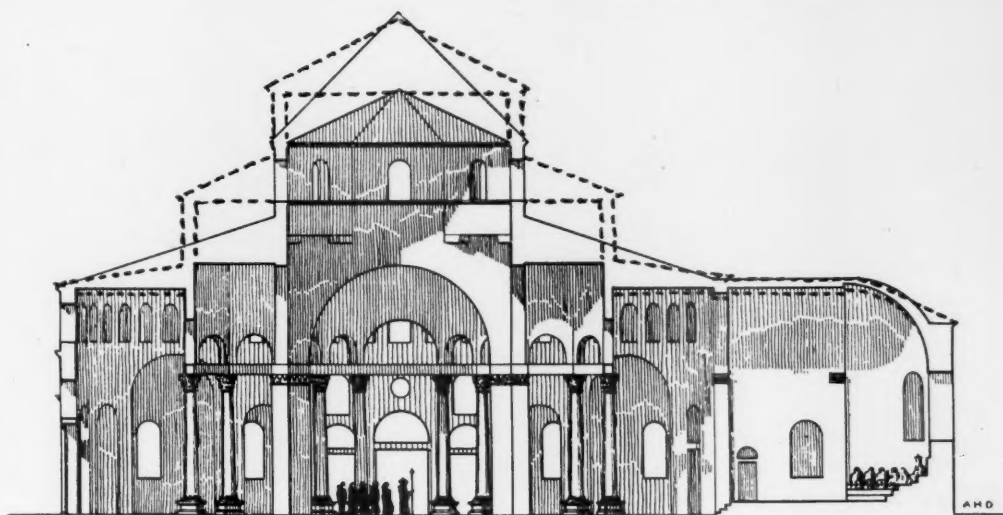


FIGURE 2. PLAN AND SECTION OF RESTORATION SHOWN IN FIG. 1, WITH NEW SECTION INDICATED IN DOTTED LINES. FROM J. W. CROWFOOT, *Churches at Bosra and Samaria-Sebaste*, PLATE II, DRAWN BY A. H. DETWEILER.



FIGURE 3. THE PALACE CHURCH AT ZVART'NOTS, ARMENIA. RECONSTRUCTION FROM A MODEL BY ROBERT WHITE.

its square outside walls. The decorative niche was especially popular in Syria; a double row of such niches runs along the south wall of the Palace. The ruins show no curved colonnades, but there are two examples of the trefoil shape, of which the quatrefoil is a simple augmentation. The largest room in the Palace is three-armed, with two apses facing each other across a rectangle of double height. The Ecclesiastical Residences, a large group of buildings which lie directly behind the cathedral and are probably contemporary with it, contain a true triconch. This ceremonial chamber has three equal apse-ended arms that were vaulted, with a center square carried up on four arches into a lantern tower. This has three windows on each side and was probably covered by a pyramidal timber roof. Such low towers are to be seen on coins and in mosaics. If this room, plus a fourth arm, is placed bodily on the cathedral's quatrefoil of columns and piers, the character of its central structure becomes clear.

So far as they have been investigated, the ruins of Bosra have produced no obvious ancestor of the circular clerestory wall, though Roman tombs were often round, and Renaissance drawings show large examples lighted by high windows. The circular window wall need not have been drawn from such a tomb, but may equally well have been worked out from a more accessible model. It is in essence the familiar upper wall of the three-aisled basilica, built on a curve. The only definitely Christian element in the cathedral was the arrangement of the east end. All the rest of it was as Roman as its building stone, which was taken ready cut from some imperial building.

New emphasis on height

By combining familiar features in an entirely new way, the Christian architect added a new dimension, an emphasis on height. The prevailing line of classic cities was the horizontal, broken occasionally by a low dome or stubby tower. In the first century after Christianity was officially

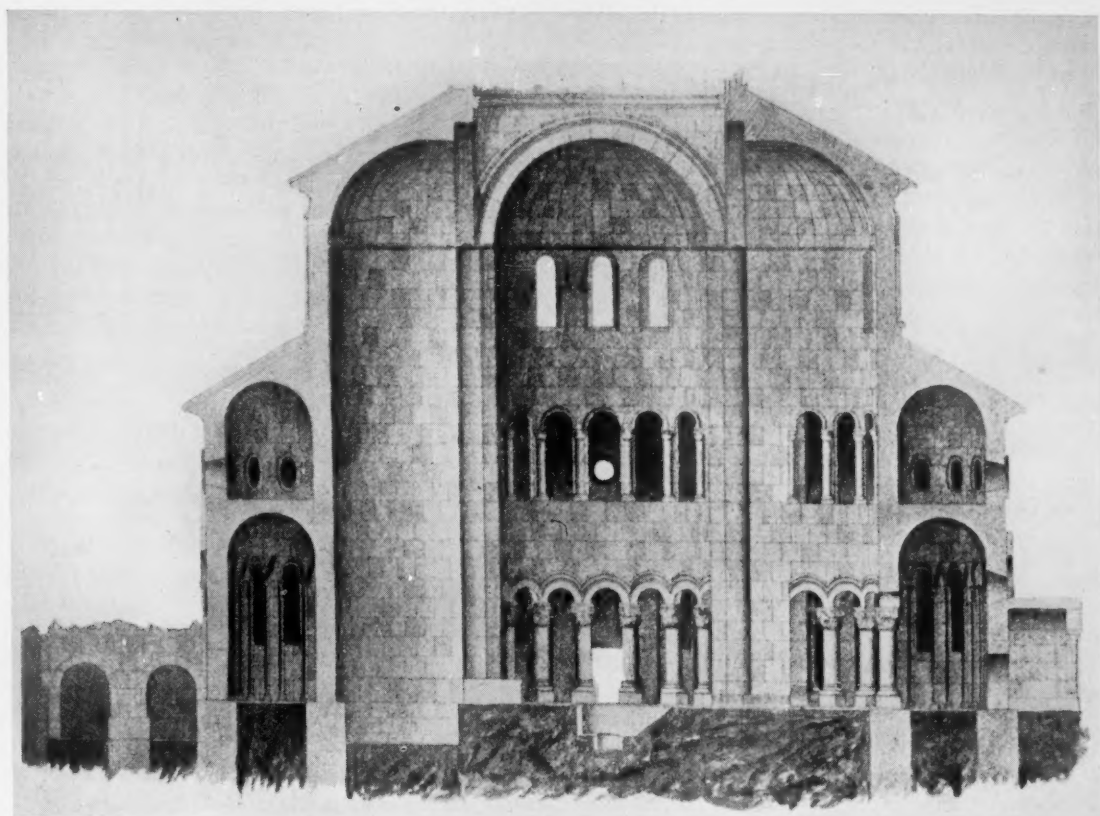


FIGURE 4. SECTION OF THE CHURCH AT ZVART'NOTS. RECONSTRUCTION BY THORAMANIAN. FROM J. STRZYGOWSKI, *Die Baukunst der Armenier und Europa*, PLATE 658, PAGE 686.

recognized the newly-built churches were little different from pagan assembly halls about them. By the middle of the fifth century the general basilican roof line began occasionally to be broken. At Kodja Kalessi a bay of the nave was raised in a lantern tower; at Kalat Seman the great octagon rose high above the surrounding roofs. In such buildings the tower forms are merely added to the old basilican plan. At Bosra the architect went a step farther, and treated the main body of his church as a kind of tower. Broadly based, rather heavy, it rises to a height almost four fifths its width, progressing from square to circle, to polygon, to pyramid topped square. It builds up a complex pyramidal silhouette which might be called turriform, an early example among many churches of tower-like shape that were to be scattered across the Christian world.

If indeed the building was planned for its exterior silhouette, the interior was necessarily sacrificed. So many columns and piers enclosing its center cut down its effective congregational space. If the altar was in its expected place in the apse, it could be plainly seen only from a narrow lane directly in front of the central door. What the acoustics of such an interior would be, it is difficult to say. There was little decoration except the frescoed plaster walls. The columns had classic capitals, and blocks from a frieze were set in the piers and used for the chancel arch.

The most attractive feature would have been the lighting. From the circle of the drum and from high apse and tower, light poured in to every corner of the interior. Pierced screens of stone would have filled the almost innumerable windows in order to temper the hard brilliance of the

desert sun. The effect must have been as dazzling as it was unfamiliar in a country of thick walls and narrow windows.

Built in a style of stripped severity, with even doors and windows unmoulded, the exterior must have depended for effect on its mass as the interior did on its lighting. A frieze formed a cornice round the top of the square, and may have been used at the top of the clerestory as well. Pierced stone or concrete screens would have considerably softened the staring outline of the windows, but even with these in place the facade remained austere. The building was memorable because of its high tower shape, visible for miles across the plain on which it stood. Perhaps its height was too great to be secure, for its roof seems to have collapsed at an early date; but while it stood it was a conspicuous building, and news of it must have travelled far and wide.

Bosra seems to have been among the first of centralized churches built for congregational purposes. Earlier round buildings were chiefly martyria, built to protect the resting-places of venerated saints, and not intended for general worship. The cathedral's plan seems to be a combination of the long axis leading to a deep chancel and the round martyrium. It is, of course, not impossible that the nave did contain relics. The three saints to whom it is dedicated were martyred at no great distance, and portions of their remains may have been brought to Bosra. If that were the case the odd division of the plan could be satisfactorily explained. Indeed, at Ravenna, in a contemporary and similar building, the shrine of San Vitale occupied one of the apses around the central space.

Adaptations

Within a few years after the Bosra cathedral was dedicated a number of centralized churches were built, all based on some variation of the circle-quatrefoil plan. The churches at Jerash and Ezra, both within forty miles of Bosra, are quite evidently reduced copies, but its relation to other more distant buildings is not always so clear.

Early in the sixth century two elegant and highly developed churches were built in Italy, S. Vitale at Ravenna (526) and S. Lorenzo Maggiore in Milan. It is difficult to believe that

Bosra's quatrefoil had any influence on the development of S. Vitale's domed octagon with its seven semicircular niches. That seems rather to be descended from common Roman ancestors by a different and more direct line. The much-rebuilt S. Lorenzo may represent a fourth-century scheme. It seems a more likely relation, with its quatrefoil of columns enclosed by a circular wall which bulges out of the inscribing square. Scholars now think its sixth-century plan was not substantially changed in the Renaissance rebuilding, though there is much discussion on this point as well as on its exact date.

Its plan is even more like the so-called central building in Hadrian's Stoa in Athens. There the arrangement of quatrefoil and bulging outside wall is identical, except that one arm of the former is built solid to form an apse, giving a complete congregational space with an ambulatory around three sides. The building has been dated to the fourth century by mosaic patterns, but as the same patterns occur in the sixth-century Palace of Theodoric the dating may be open to question. If this Athenian building could be placed between Bosra and S. Lorenzo by date, as definitely as it is by geography, the three churches would form a nice example of architectural development, rather too neat for possibility. If the earlier date of the Stoa building is accepted, could it have been a forerunner of Bosra? Probably not. Its plan is highly developed and well integrated, while Bosra's seems to be a happy, if somewhat faulty, improvisation.

It seems quite likely that news of Bosra may have been carried to Byzantium. There may be echoes of it in the plan of the church Justinian dedicated to the same saints Sergius and Bacchus in 527 A.D. In it the quatrefoil has been set on the diagonal of the enclosing square, and interrupted by another square with sides parallel to the outside walls. The resulting octagon, with three straight, and four semicircular, rows of columns, forms the congregational space under the dome, which is open on the side toward the apse. The narrow ambulatory is made octagonal by placing a niche across each corner. This building, which is a wonderful example of Byzantine engineering and ingenuity, takes the Bosran plan and develops it into a satisfactory church with a beautiful interior.

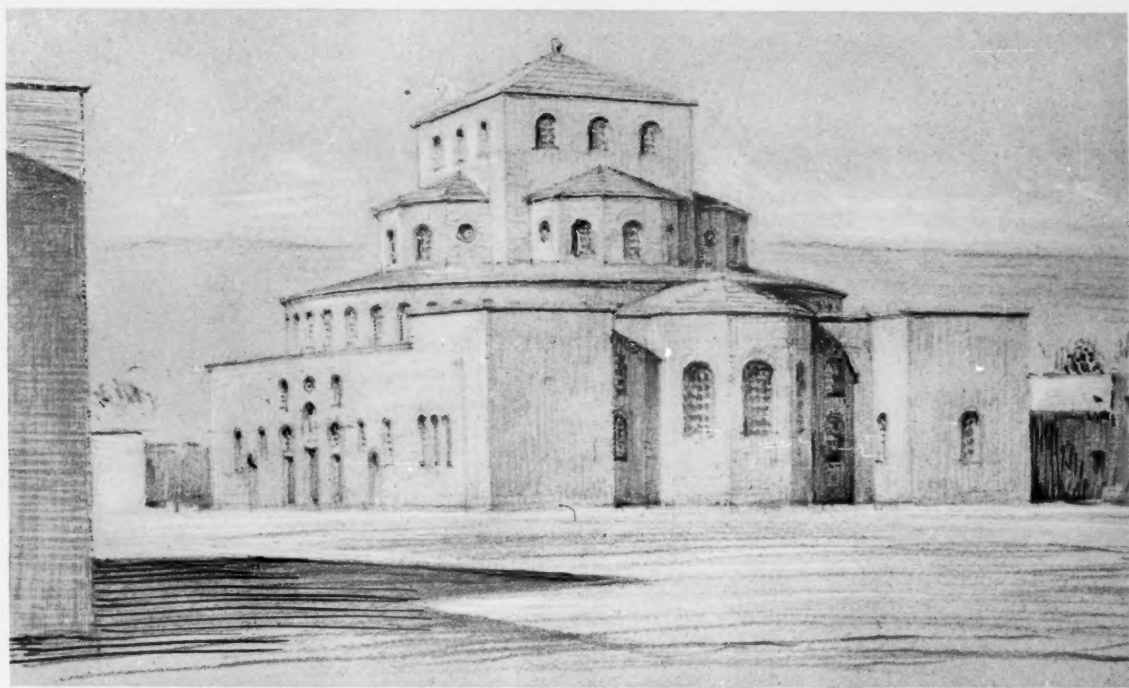


FIGURE 5. THE CATHEDRAL AT BOSRA SEEN FROM THE SOUTHEAST. RECONSTRUCTION FROM A MODEL BY MARGARET GOLDING, DRAWN BY KENNETH J. CONANT.

In Armenia a basic constructional unit is the apse-buttressed square, which is quatrefoil in shape, and the typical silhouette is four short cross-arms centered by a drum with a conical roof. These buildings are very high in proportion to their width, and may owe something to Bosra's turriform outline. That the Bosra cathedral was well known in Armenia seems clear, as the plan of the Palace Church at Zvart'nots, which was begun in 648, consists of a quatrefoil surrounded by a circular ambulatory. Though only its foundations now exist it can be restored with some certainty from a later copy and from bas-reliefs.

In it the quatrefoil surrounded by columns and a solid apse wall formed the congregational space, which was carried to a great height. The dome was buttressed by the four apses and the barrel vault of the gallery over the ambulatory. The tall, narrow interior must always have been dim,

as it received direct light only from narrow windows high in apse and drum. As was the case at Bosra, the exterior seems to have been more successful. Completely circular, the church was piled up by three stages into a cone, reaching a height almost equal to the diameter of its base, each stage patterned by the slender, delicate arcading characteristic of Armenia. It is a suave and finely-proportioned design, the turriform church developed to a high point. It has the practiced elegance of a type which has worked through a long period of experiment to something near perfection.

Thus the type born in Syria in the early sixth century came to full development in Armenia a century later. The man who created something new at Bosra generated the spark. His cathedral was perhaps not a masterpiece, but rather something more important, a building conceived by a man who had an idea.



Mrs. Homer A. Thompson is a native of Philadelphia, a graduate of Bryn Mawr (A.B., 1923; A.M., 1926; Ph.D., 1931), a veteran of the Athens School, the excavations at Athens and Corinth, and the Royal Ontario Museum of Archaeology, and the mother of three energetic daughters. A member of the Agora staff, she has recently returned from a summer in Athens.

FIGURE 1: CYLIX.

THE CHARMED CIRCLE

By Dorothy Burr Thompson

FOR all artists the circle holds a certain fascination. Its lack of limit and of orientation, its self-contained perfection are somehow fascinating. Yet I wonder whether we are sufficiently aware of its aesthetic possibilities. The neat charm of abstract circular design is appreciated. But who can humanize the circle?

It was the Greeks, the great humanizers, who first explored and developed circular design in human terms. From them we have inherited a few solutions, notably that of the human head on coins or medallions. But most of the world has forgotten what the Greeks could do within the circle and how they solved this small problem of filling the circle with human scenes and ideas.

In the early sixth century B.C., the Greek potter began to make many drinking-cups, called kylices, shallow bowls, usually on tall stems (FIG. 1). The centre of the bowl inevitably tempted the painter to decorate it with some pleasant scene for contemplation as one sipped the wine.

How did he treat this circle? Difficult as the challenge was, like the challenge of the pediment or of the sonnet, the Greek artist met it gaily, boldly, brilliantly. He soon discarded the naive method of treating the circle as a frame to be applied to a scene in rectilinear space. From the first the skilful painter usually considered the area of the circle as a self-contained unit of curvilinear warp, as though the frame had magnetized the

whole field within it to the charmed curvature of the circle.

This reconception of area not as detached space, selected by a frame, but new and unreal space of non-Euclidean nature, this gay axiom of unreality must, I think, be apprehended before the designs can be appreciated. I ask you to accept this axiom with the Greeks so that you can rightly understand what they were doing.

The possible solutions of such a theme are limited to three basic patterns. A circle can be filled radially, by inscribed polygons, or by inscribed concentric curves. Any circular design



FIGURE 2: SATYRS AND MAENADS



FIGURES 3, 4, 5: HORSE AND RIDER, BY ARCHIKLES; HUNTER, BY TLESON; DEER, BY TLESON.

must conversely be reducible to one of these three bases. In this field the potter-painter was on his own. For other areas of pottery-painting he often drew directly on wall-painting, to the detriment of his composition, but for the round central medallion he had no models, either in painting or in architecture. The little circle of the cylix he took to be his private province and his creations therein are his own.

When an artist decorates a great empty circle, what does he do with it? I venture to guess that many artists would cut it up like pie—divide it radially, filling the slices with linear design, equally emphasized—that is, without orientation. This makes good abstract design, but the Greeks, as humanists, soon found it a boring solution.

Already in the seventh century B.C. the Greek potters had developed several radial designs in human terms. A typical example is this Athenian version (FIG. 2). The radii are turned into grapevines among which satyrs and maenads weave around the pivot of a Gorgon mask. But this solution saves only half the design, condemning whichever half is inverted to discomfort or neglect.

By the middle of the sixth century the artists of these deep-bowled, delicate cups had boldly broached the problem. The vase-painter Archikles, for instance, retains a reminiscently radial border to his central medallion (FIG. 3). But he deliberately breaks with the tradition and contrives a little picture to be enjoyed by the drinker who was to hold the cup in his right hand. The basic radii now become translated to the structure of horse and rider so disposed in rectilinear polygons as to keep an even distribution of areas,

though the horse has to crouch to remain in the picture. Note the rejection of a ground-line with its waste space. This horse treads lightly, but firmly, the curve of the frame, which we may regard as uneven ground—or, as I wager the Greeks did—no rational ground whatever.

More original was Archikles' contemporary, Tleson, whose cylices rival each other in charm. He ambitiously paints an Athenian bringing home his bag of rabbits, a crowded composition (FIG. 4). The hunter moves deftly upon the hollow land as his white dog fawns beside him. It is this adjustment to environment that saves the composition, which otherwise is made up of irregular polygons. Likewise, Tleson's terrified doe (FIG. 5), desperately bounding in her prison, arranges herself into triangles that pleasantly balance lights and darks. Despite the naive distortions, despite the fact that we know that the deer's reverted head is no invention of Tleson's but already an ancient type, we feel a rightness in the rendering. It has exactly the quality of a Greek lyric, which describes

*A Spartan hound on the flowered plain
As she flies pursuing a horned hind
To bring her to death—
And the creature turns again and again
Her head on her neck to look behind
And to catch her breath—.*

By the late sixth century B.C. Athenian painters had devised a new style of painting which soon superseded the old black silhouette style which we have been studying. The background is now black and the figure left in the red clay of the vase. This style gives the painter more scope for fine brush drawing and permits the areas of light to move against a static dark background.



FIGURES 6, 7, 8: BOY AND HARE, BY EUPHRONIOS; EOS AND MEMNON; BUTTING GOATS, BY TLESON.

The traditions of composition, of course, carry on. But here we see man, rather than beast, as the chief subject, and the human body is reduced to simple formal areas which may easily be treated as geometric design. On one kylix (FIG. 6) a boy is shown racing his pet hare and clearly straining all his muscles to keep up with the easily loping animal. The angular frame of the human body fitted within the circle is deliberately contrasted with the flow of the periphery. And the hare flows with the periphery. It is as though the artist put his design into the bold terms of geometry, lightly clothed in flesh. He enjoys the distortion, which is not stupid, but graphic; he submits the proposition, almost jocosely, that it is the race, not the frame, that doubles up the youth who is fundamentally still a wheel. The pleasant regularity of polygonal composition, recast into human terms, is what makes this bold design.

By the mid-fifth century, the same basic structure has been richly developed by foreshortening, and by rounder modelling which temper the underlying harsh scheme of triangles applied to a cornerless enclosure. The geometer has become an artist in a pagan Pietà (FIG. 7)—the goddess Dawn weeping over the body of her son Memnon. Triangles still dominate the structure, both linear and in areas (of wing and dress). Yet the outlines are somewhat softened for the living woman, into the fuller, more vital forms of life, which are deliberately contrasted with the thin stiff angularities of the dead body—a horizontally-moving triangle superimposed upon the vertical.

The back of Dawn here shows how the artist feels that the curve of the frame creates the curve of the enclosed space. The rim angles of a rec-

tilinear polygon are not sympathetic enough. More akin are the curves of a human or an animal back. In this case, the basic structure for these opposing polygons is heraldic—set on a vertical axis, the favorite device of Mesopotamian art. The design may be a simple fold-over pattern, as with these elegantly butting goats by Tleson (FIG. 8). Or it may, in a master's hand, become the basis for a subtle scene, Theseus visiting the queen of the ocean, under the sea (FIG. 9). Here the vertical axis is held firmly by the goddess, Athena, while Theseus stands lightly upon the hands of a Triton as he reaches toward the queen; their arms and Athena's spear form great diagonal diameters to keep the circular motion active. How delicate the forward and the backward sway of the goddess, of the dolphins, of the curves of drapery, of greeting and response!

Something of the same rhythm runs through this little scene by the Brygos painter (FIG. 10). It is a glimpse into the intimacies of Athenian drinking parties and, incidentally, into the amazing joyousness of the Greek heart. The subject is one which we would label revolting. A boy has drunk too much wine; he is vomiting, as a girl holds his head. Her short hair proclaims her as an hetaira, a hired entertainer or geisha-girl. These are not the ingredients whereof Anglo-Saxons (or indeed any others) concoct beauty. Yet this simply-composed group, balanced ever so delicately on its central axis of staff and—yes! vomit—is exquisite. Not only is the poise of the figures, the swing of their contrasting garments, the echo of curve against curve subtle and lovely; but the little ripple of sympathy that runs from figure to figure is of the essence of spiritual beauty.



FIGURES 9, 10, 11: THESEUS AND AMPHITRITE; DRINKING SCENE, BY BRYGOS; BOUDOIR SCENE, BY DOURIS.

This artist has not shut his eyes to ugliness; he has not even sublimated it. He has shown us true feeling within it.

For the first time we note a new force within the circle. No longer is the design compounded of lines and angles, of curves or balancing values. The essence of the painting is human emotion—the relation between one figure and another binds as closely as the hand touching the head. This psychological interest absorbed the great painters of the early fifth century; it often motivated the humbler potters.

Consider even this loosely-sketched scene within a woman's boudoir by Douris (FIG. 11). It is still simply constructed on a vertical axis; woman balancing woman, and stool stool. Perhaps Douris so disliked rigidity that he swung the stools out of the vertical and turned the girls back to back. It was no easy task now to pull the picture together again, yet it was done with sound skill by rounding the back of the left-hand woman to match the right-hand frame, by overlapping the other girl's elbow, by turning her body back to her friend. The figures are not merely juxtaposed, like mannequins, in deliberately awkward positions, but motivated by psychology. For what woman does not instantly see that one girl has asked a sudden—rather vital—question and the other pauses, turns away, and answers it with bowed head? We must pry no further; it is much to have been vouchsafed this scene.

Similar, though in a lighter mood, is this mid-fifth-century piece of drollery (FIG. 12). A raw-boned and distinctly dictatorial woman has firmly grasped a girl by the hand. It is all too apparent from the little wax tablets in the younger girl's hand, and from the resistance in every inch of her

body, that she does not want to go to school. Drawing here is less formal than earlier. The figures have partly passed from the region of the circle; their placing is perhaps in too simple a V-shape, with too many abrupt horizontal accents retarding them. That is—as regards design for visual delight. Psychologically, the drawing is as apt as a modern cartoon—a Thurber or a Chon Day, trusting to glance, resistance, and school-ma'am will to magnetize the composition.

From angularity and abruptness, the Athenian painter reacted. During the Peloponnesian War he became more strung up, more preoccupied with grace and rhythm and excitement. This drawing of those days, of a dancing satyr and maenad (FIG. 13), breathes a faint aroma of wine; one can almost hear the Maenad touch her lyre. The satyr dances his invitation with his cup. The cup, the lyre, the tail, the drapery, all curve and swing and flutter. Yet, somehow, the figures seem to be on a stage, following skilfully the movements of a well-learned pantomime. The movement is forward and back. It could just as well be in a square as in a round frame.

Many of these later compositions do not belong essentially to the circle, though they have been placed therein. The later painters, disliking distortion, seem to sheer away from the problem. A much more satisfying solution is perfected by those who used the wave-curve as a basis of polygonal composition. It is indeed the graph of action and reaction, a concept which informs Greek art of the fifth century, as well as much rhetoric and philosophy. In vase painting it is skilfully used as the basic element on which curvilinear polygons are constructed.

Four designs from kylixes of the late sixth

AT RIGHT, TOP TO BOTTOM,

FIGURE 12: SCHOOL GIRL

FIGURE 14: CYLIX MEDALLIONS

FIGURE 13: SATYR AND MAENAD

FIGURE 15: DRUNKEN GIRL

century show how the formula was first applied to the human figure (FIG. 14). Man is not just an angular figure swinging swastika-like to fill the circle, but he is composed on an axis of curve and counter-curve, which reverses its direction, from the top of the picture to the bottom. This system results in the design's being composed of two opposed triangles of which the long sides touch the rim and two points meet in the centre. The men spin along, as within a barrel, rushing forward but glancing back—the warrior at his enemy, the tipplers at their empty cups, the boy at his hoop. Each extends his left arm to balance his right.

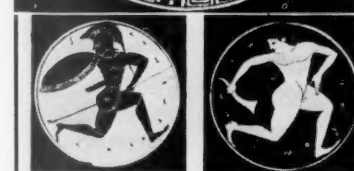
It is with delight, not with shame, that the painter accepts the formula; but in each case, he makes something new of it, creating a satire, a drama, or a lyric. For drama, consider this drunken girl, her wine-skin, even her pitcher empty (FIG. 15). Slowly she reels, twisting her shoulder, dropping her head—every movement confessing her confusion. If you did not know the formula, would you not declare that it was the wine and not the circle that had intoxicated her?

Less contorted, more poetically ecstatic, is this wild Maenad (FIG. 16), who rushes forward brandishing her leopard cub, lunging with her thyrsos, yet reverting her exhausted head. Here the Brygos painter has played variations over the surface of the theme, swinging the folds of the heavy cloak just a little hither and thither. All these details intensify the frenzy of the wild creature of the woods, who drank the milk of the lioness.

But, what of the most obvious solution for circular composition—the concentric? The great Italian medallions—the plaques of the Della Robbias, the Madonna della Sedia, all seem to work round a focal point, to bend heads gracefully into it. These pictures are composed of curved human bodies meekly echoing the mood of the space in which they find themselves, not, as in the compositions we have just discussed, pliant to it or poised by subtle adjustment within it.

Let us consider the few Greek circular paintings which may be classed as concentric or centripetal. They are rare. The most naive solution, by a Spartan (FIG. 17), is that of the pony on the roulette-wheel; hounds race desperately around the circumference after a hare. In the centre all is dust and heat. It makes one dizzy.

The Athenian artist knew better. He knew that he had to give even fantastic space a semblance of reality, preferably by maintaining an upright axis for our orientation. On this rendering of that legendary occasion when Dionysos, the god of wine, set to sea (FIG. 18), the sea has no horizon—it is the unlimited sea of poetry wherein dolphins swim all around the ship. But, note that they do not, like the Lakonian hounds, rush acquiescently in the direction of the frame. They coolly and rationally oppose and yield to the curve just as the waves of the sea oppose and yield to the wind or to the tides. Thus the composition is caught for a second upon its centre and there poised upon the mast which courteously carries the god's own vine. The composition is focused on a central point, but it does not spin around it.



Perhaps the most subtle of Greek centripetal compositions is this scene from the battlefield (FIG. 19), in which Achilles binds most professionally a wound on the arm of his friend, Patroklos. The figures are seated upon a shield. Achilles kneels so that his profile back and helmet are beautifully curved. Patroklos, suffering, sits in a painful position with his legs drawn up, even bracing himself against the frame of the circle. Is this, perhaps, an abuse of privilege even in our circular world? His round cap, his shoulder, his knee, remind one of the curve without monotonous submission to it. The diagonals of the arms lead one's eye inevitably to the bandage—and the wound. Achilles concentrates the curve of his

turned violently toward each other, even interlock legs and overlap noses, drawing the eye thus toward the centre not by diagonals but by curves which are repeated through clouds and garments. But with truly Greek clarity the curvilinear space of moonshine is caught back to reality by the clean oblique line of the goddess' whip and the minor spikes of the stars.

After looking at this abstract solution of the early fifth century, consider another solution of the same theme, a god in his chariot (FIG. 21), yet what has become of it? As composition one cannot utterly decry it. The scene, admittedly, was conceived for a rectangular panel and has but bent its wheel and cut off the legs of one horse



FIGURES 16, 17, 18: MAENAD; HOUNDS AND HARE; DIONYSOS IN SHIP.

body and his solicitous glance upon that wound. Patroklos, suffering, turns away from it. Had he too looked in, the composition would have rolled smoothly to a banal finish. That he looks away is psychologically perfect; paradoxically, it unifies the composition by aversion.

These examples focus the composition by a system of curves tied to the centre by subsidiary lines, usually angular. They do not really rotate on the centre, but use it as a pivot. Something even more ambitious, though perhaps less successful, has been attempted by the Brygos painter, who did this bold design of the Moon goddess in her chariot (FIG. 20). It has few rivals for sheer audacity in attempting to crush two winged horses and a goddess into the circle. The chariot also appears, in part, as the central axis, but skillfully slightly tipped to prevent any harsh bilateral division of the scene. Likewise the two horses,

to effect contraction to a circle. Not by angles, nor yet by curves, but by a much more developed scheme has the circular rhythm been imposed on the composition—by plastic modelling in fine shading lines, by foreshortening of chests and heads, by rounding of bodily forms, has the artist drawn the eye to the centre. But it is too much for the little circle, this bursting onrush of the god of Love. He may bear us down, but he cannot win us. His technical resources may be irresistible, but the magic is gone. Nor do I think that it ever returns again to the circles of Greek pottery. We had best return to our own humdrum world and pursue the subject no farther.

What, you may well ask, have we brought back with us from this excursion into unreality? For the pictures, you will agree, are all unrealistic—merely line-drawings, sometimes violently distorted, foreshortened peculiarly, always formal,

never three-dimensional. Yet I do not think that you can deny the living quality of these glimpses. Though the circle-world has another quality of space, peopled by shadow figures, yet, often, it is spiritually more alive than the newspaper photograph or the luscious technicolor of modern advertisements. In what, you ask, lies the magic of the circle? Can we, perhaps, deduce the formula

formulae to life and flower. Perhaps this is the secret of the magic; the power to build upon geometric structure without either enslaving the imagination or discarding the tradition.

But the eternal charm of these vase-paintings does not derive solely from sound structure imaginatively expressed. These are the means. What strikes one most in considering these paint-



FIGURES 19, 20, 21: ACHILLES AND PATROKLOS; SELENE, BY BRYGOS; EROS IN CHARIOT.

whereby the charm exercises its potency?

I wonder whether the secret does not lie in the very fact that the circle is a charm. First, the artist accepts frankly that he is dealing with unreality; he welcomes the opportunity to distort—to curl up the body, to yield to its magnetic field. He then organizes his figures on basic geometric formulae frankly and freely exploited. In the best examples, the triangles are clear-cut; the heraldic figures honestly opposed; the S-curve consistently followed. For a magic formula must be faithfully repeated. Then, upon this strict formula, the artist allows his fancies to flower, much as the mast of Dionysos' ship lent itself to the curling and fruitful embellishments of his vine. Varied recasting of the theme, infinite changes of key and pitch, of time and pace, of pattern and color, of subject and interpretation, of thought and mood bring the hard geometric

ings, even the most artificial, is the humanity which created them. Not the desire to decorate the tempting circle nor the skill to compose design, but the interest in human beings, is what lights the spark of life. Interest in the little acts of man—in his hunts and in his parties, in the drunken boy and in the rebellious adolescent, in the warrior binding his friend's wound—that is the interest which informs the finest pictures. It is the psychological sureness of touch, the sympathy which we feel also in Greek drama and poetry and history and philosophy. This sincerity of humanism, expressed through logical and sensitive artistic form is what, fundamentally, keeps Greek thought alive to this day. Have those of us who fear regimentation, who distrust tradition, who question humanism, not perhaps something to learn from our glimpse into the charmed circles of Greek cylices?

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ANTHONY KOENIG, GLASS WORKER AT THE BLOOMFIELD, NEW JERSEY, PLANT OF THE WESTINGHOUSE ELECTRIC AND MANUFACTURING COMPANY, SEALS THE 6-FOOT PYREX GLASS INNER CRYPT OF THE TIME CAPSULE. THE CRYPT HAD ALREADY BEEN PACKED, EXHAUSTED OF AIR, AND FILLED WITH THE INERT GAS, NITROGEN. THE NEXT STEP WAS TO WRAP IT WITH GLASS TAPE AND INSERT IT IN THE OUTER SHELL OF TOUGH COPPER ALLOY.



JOURNEY INTO TIME

THE TIME CAPSULE, BURIED IN 1938 ON THE SITE OF THE NEW YORK WORLD'S FAIR, HAS NOW PASSED TEN OF ITS 5001 YEARS UNDERGROUND

EARLY IN SEPTEMBER, 6939 A.D., IF ALL GOES WELL, a party of archaeologists, geologists, and surveyors from the U. S. Coast and Geodetic Survey, will travel to what is now Forest Park, Borough of Queens, New York. There they will find a block of concrete in which is embedded a slim granite post. On the upper surface of this post is engraved a X.

This is the Forest Park triangulation station, one of fifty thousand such stations which form a net across the United States. Its latitude and longitude have been determined to the nearest inch, the thousandth part of a second of arc.

Starting from this, the party will proceed about two and three quarters miles north and east, and at lat. 40° 44' 34".089 north, long. 73° 50' 43".842 west, they will drive a stake. This is the spot where Americans, in the twentieth century A.D., buried the Time Capsule.

With well-drilling equipment, the party will now dig a shaft in the sandy soil, lining its crumbling sides with metal tubing as they go. High-speed pumps will draw off seeping ground water. Near the fifty-foot level, magnetic detectors will indicate the presence of a large metal object in the damp earth. The drilling equipment will be withdrawn and work will proceed by hand.

Some hours later a shout will announce the finding of it—a long metal bottle, thickly encrusted with green corrosion and the slime of ages, fitted at one end with a ring for lifting. This is the Time Capsule.

On September 23, the day of the autumnal equinox, a large official commission will gather for the formal rais-

ing. The last dirt will be scraped away, a hook will be lowered from a crane and slipped through the ring, and gently, very gently, the long green tube will be loosened from its age-long burial, brought to the surface and tenderly lowered onto a padded cradle in a motor van. Preceded by the seventieth century equivalent of motorcycle escort, the van with its precious cargo will move to the auditorium of New York's American Museum, where arrangements will have been made to open the Time Capsule.

Solvents and buffers will clean the surface crust, and presently reveal a four-line inscription, stamped lengthwise along its flank. Epigraphers will read the text, in the quaint, unphonetic "roman" alphabet used to write English five thousand years before:

TIME CAPSULE OF CUPALOY, DEPOSITED ON THE SITE OF THE NEW YORK WORLD'S FAIR ON SEPTEMBER 23, 1938, BY THE WESTINGHOUSE ELECTRIC AND MANUFACTURING COMPANY. IF ANYONE SHOULD COME UPON THIS CAPSULE BEFORE THE YEAR A. D. 6939 LET HIM NOT WANTONLY DISTURB IT, FOR TO DO SO WOULD BE TO DEPRIVE THE PEOPLE OF THAT ERA OF THE LEGACY HERE LEFT THEM. CHERISH IT THEREFORE IN A SAFE PLACE.

Fifteen inches from the ring end will appear a deep



EMPLOYEES OF THE EAST PITTSBURGH PLANT OF THE WESTINGHOUSE COMPANY WITH THE BURNISHED 800-POUND, SEVEN-FOOT-SIX-INCH, OUTER CONTAINER OF THE TIME CAPSULE. THE CONTAINER IS OF CUPALOY, AN ALLOY OF COPPER, CHROMIUM, AND SILVER, AS STRONG AS MILD STEEL AND AS CORROSION-RESISTANT AS BRONZE. NEAR THE TIP CAN BE SEEN THE GROOVE WHERE FUTURE ARCHAEOLOGISTS MAY SAFELY SAW IT OPEN.

groove. Following this, a technician will saw off the tip of the capsule, like a cap. Within will be seen a large, sealed glass tube, packed tightly with small articles and rolls of microfilm.

A glasscutter will deftly remove one end of the tube, exposing the strange contents. One by one, the objects crammed within it, withdrawn and checked off against a master list, will emerge to form an elaborate documentation of the civilization of our own times. The Time Capsule will have fulfilled its destiny.

If all goes well.

When plans for the 1939 World's Fair, at New York's Flushing Meadows, were in the making, Westinghouse Company officials conceived the idea of burying there a record of contemporary life in the United States, addressed to archaeologists five thousand years away. Such deposits are not new; Babylonian foundation deposits and modern cornerstone caches spring from the same idea; there is said to be a roomful of curios under "Cleopatra's Needle," the obelisk in Central Park; and Oglethorpe University, in Georgia, has been assembling a grandiose Crypt of

Civilization. Into the preparation of the Westinghouse project went a good deal of ingenuity and boundless imagination.

The planners encountered problems. The site offered the worst kind of soil for such a burial, being largely artificial fill, and naturally swampy. This provides reassurance against vandalism, the chance that future junkmen will dig it up for the second-hand value of container and contents; for the expense of recovery would outweigh many times the intrinsic value of the proceeds. But there is no assurance that, five millennia hence, this part of Long Island, now twenty feet above sea level, will not lie beneath the Atlantic Ocean; and there is no assurance that the container will not have sunk deeper into the muck, or drifted sideways.

Forced to accept the hostile soil conditions, the planners set about designing a casing capable of resisting, indefinitely into the future, strain, shock, moisture, and corrosion. The solution was a six-foot tube of pyrex glass, the crypt proper, which after packing could be completely sealed, and then encased, in a cushion of wax, inside a seven-foot-six-inch, torpedo-shaped shell of cupaloy. This alloy of copper, chromium, and silver, has two especially useful properties: It may be tempered to the hardness of mild steel, and in electrolytic exchanges such as occur in moist soil it becomes the anode and tends to receive deposits from neighboring metals, instead of losing its substance.

A committee then set about assembling documents which would best describe life in the United States in the nineteen-thirties. How well they succeeded you may judge from the sampling on the opposite page. Transferring the entire text of books, magazines, newspapers, almanacs, and government reports, and whole articles from the encyclopaedia, to microfilm, reduced ten million words and a thousand pictures to the comparatively tiny space available, while leaving room for dozens of small objects and samples of modern materials.

To ensure that seventeenth-century papyrologists could read these microfilms, a small reading device was included, and instructions for making a bigger one. But English may be deposited, and its place taken by some other of the world's twelve hundred tongues; glorified Rosetta Stones were accordingly added: The Lord's Prayer, in 300 languages, and the ancient Fable of the Northwind and the Sun, in twenty-five languages.

With tools like these any competent linguistics man of 6939 should break the code; but, assuming that even this would not be enough, JOHN P. HARRINGTON of the Smithsonian Institution prepared a Key to English, with a brief grammar, a map of the human mouth and throat, a forbidding phonetic alphabet (becdh, tshimni, daotjr, dzhjmp, ecticn*), and a vocabulary of high-frequency English—a thousand most-used words. This and a micro-filmed dictionary were added.

* Bathe, chimney, daughter, jump, eighteen.

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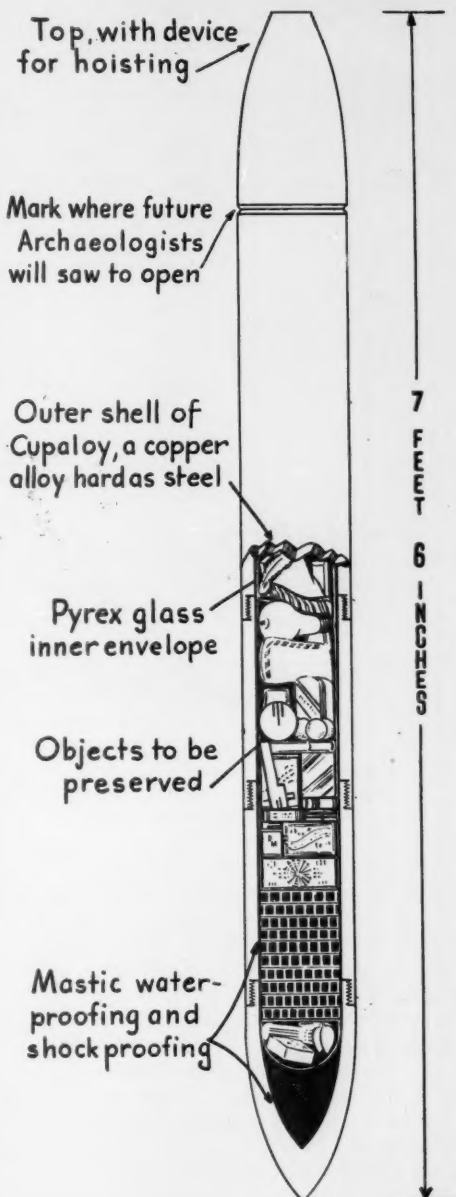
TIMETABLES

WORLD ALMANAC

NEWSREEL, FIFTEEN-MINUTE

LILLY DACHE designed a Time Capsule hat, of the autumn, 1938, fashion. EDGAR LEE MASTERS wrote a Time Capsule poem. ROBERT A. MILLIKAN, THOMAS MANN, KARL T. COMPTON, and ALBERT EINSTEIN sent messages, which through the ages will lie elbow

TIME CAPSULE



elbow with DALI's *Persistence of Memory*, a newsreel of the bombing of Canton, Department of Agriculture reports on farm tenure and taxation, the *Herald Tribune* and the *Daily Worker*, and the *Westinghouse Stockholders' Quarterly* for August, 1938.



THE TIME CAPSULE IS COMMITTED TO THE EARTH. AT 12:00 NOON, EST, ON FRIDAY, SEPTEMBER 23, 1938, A. W. ROBERTSON (LEFT) AND GROVER WHALEN (RIGHT) STEADY THE CAPSULE JUST BEFORE ITS BURIAL FIFTY FEET BELOW FLUSHING MEADOWS. INSTRUCTIONS BY WHICH ARCHAEOLOGISTS OF 6939 A.D. MAY RECOVER IT HAVE BEEN DEPOSITED IN THE PRINCIPAL LIBRARIES OF THE WORLD.

A *Book of Record of the Time Capsule*, of the most durable paper, ink, and binding known, was printed; it contains a description of the capsule itself and a summary of the contents, its location in precise geodetic latitude and longitude, instructions for electromagnetic detection of metallic substances, directions for raising and opening the capsule, and HARRINGTON's Key to English. Copies were sent to the great libraries and lamaseries of the world, with the request that future generations reprint it; a copy was crammed into the crypt itself; and the whole was closed, sealed with asphalt, burnished, and carted lovingly to Flushing Meadows.

The capsule was buried with cheerful ceremony on September 23, 1938, at high noon. Before a group of collaborators and guests of the company, CLARK WIS-

SLER, of the American Museum of Natural History, GROVER WHALEN, president of the Fair corporation, and A. W. ROBERTSON, board chairman of the Westinghouse Company, made brief dedications.

Flushing Meadows was recovering from the deadly New England hurricane of two days before, and the sky had been dull, but now a little warm, moist sunlight broke through. A deep gong began slowly to strike the hour of noon, the moment of the autumnal equinox. The capsule, swinging overhead from a crane, was lowered momentarily to ground level, steadied, and pointed into the waiting shaft; then it resumed its descent. As the last vibrations of the gong died away, the cable slackened, and a mechanic shook free the hook.

NEWS

Poll

Annual and Student Members of the ARCHAEOLOGICAL INSTITUTE OF AMERICA who have not yet expressed their choice between the AMERICAN JOURNAL OF ARCHAEOLOGY and ARCHAEOLOGY are asked to do so at once. A postal card for this purpose, addressed to the central offices of the Institute at Andover Hall, Cambridge 38, Massachusetts, was sent to Members with the Summer issue.

Americans in Athens

HOMER A. THOMPSON, field director of the Agora excavations, writes from the American School of Classical Studies in Athens:

"The digging season proper was short, only the months of March and April. The regular staff were practically all on hand: EUGENE VANDERPOOL, RODNEY YOUNG, LUCY TAL-



AGORA EXCAVATIONS, 1948. HOUSE ON THE SLOPES OF THE HILL OF THE NYMPHS. THE VIEW SHOWS THE CORNER OF THE ROOM AS EXCAVATED. ON THE FLOOR LAY A COMPLETE SET OF KITCHEN EQUIPMENT INCLUDING POTS AND PANS AND VASES BOTH OF TERRACOTTA AND OF BRONZE, LAMPS, A SET OF DRINKING GLASSES, A MORTAR OF MARBLE WITH ITS PESTLE, A PURSEFUL OF COINS, AND THE SKELETON OF A YOUNG DONKEY. APART FROM ITS DRAMATIC QUALITY THE FIND IS IMPORTANT AS GIVING A PRECISELY DATED AND AT THE SAME TIME DIVERSIFIED PICTURE OF THE HOUSEHOLD EQUIPMENT OF AN ATHENIAN FAMILY.



AGORA EXCAVATIONS, 1948. HOUSE ON THE SLOPES OF THE HILL OF THE NYMPHS. IN THE FOREGROUND, THE KITCHEN; TO THE LEFT, THE DINING ROOM. NOTE THE REMNANTS OF PAINTED STUCCO. THIS LARGE AND WELL FURNISHED HOUSE WAS BUILT PROBABLY IN THE SECOND CENTURY A.D., AND DESTROYED CERTAINLY IN THE HERULIAN SACK OF A.D. 267. THESE TWO ROOMS WERE FOUND FULL OF THE BURNT DEBRIS OF THE DESTRUCTION WHICH HAD SEALED UNDER THE HOUSEHOLD FURNISHINGS.

COTT, MARGARET CROSBY, and JOHN TRAVLOS, reinforced by Mr. G. A. STAMIREs of Athens and Professor MABEL LANG of Bryn Mawr. Some 75 workmen were employed.

"Field work was confined to the systematic completion of exploration in the deeper levels of two areas already opened up before the war, in both cases outside the market square proper toward the southwest. The ancient street that led southward out of the southwest corner of the square was cleared, along the west end of the Middle Stoa and along the west side of the fountain house that has good claim to be called the Enneakrounos. Several blocks were found that will assist greatly in the reconstruction of this very famous but extremely ruinous building.

"The second area of exploration lay to the west of the Areopagus. Here, as everywhere in the Agora region, early graves appeared in the bedrock. One contained the skeletons of two



AGORA EXCAVATIONS, 1948. TERRACOTTA SHOES FROM THE CREMATION BURIAL OF A WOMAN, c. 900 B.C. IT HAS BEEN PROPOSED THAT SHOES WERE PLACED IN GRAVES FOR THE USE OF THE SOUL IN ITS LONG WANDERING FROM THIS WORLD TO THE KINGDOM OF THE DEAD. IN ANY CASE, THE TERRACOTTA SHOES OF THIS PERIOD SEEM TO BE FAITHFUL COPIES OF REAL SHOES OF LEATHER, IN MINIATURE. THE UPPERS WERE APPARENTLY CUT FROM ONE PIECE; THE SINGLE SEAM IS INDICATED BY A GROOVE RUNNING FROM TOP TO BOTTOM OF THE INNER SIDE. AT EACH SIDE OF THE OPENING IN FRONT THERE ARE TWO EYELETS FOR THE LACES; AND BULGES AT APPROPRIATE HEIGHT ON THE INNER AND OUTER SIDES INDICATE THE PROTRUSION OF THE ANKLE BONES. THE SOLES ARE THICK AND HARD-WEARING. NO DOUBT THESE TERRACOTTA MINIATURES REFLECT THE ACTUAL STOUT WALKING BOOTS OF THE PERIOD.

SIMILAR SHOES HAVE BEEN FOUND IN A GRAVE AT ELEUSIS.



AGORA EXCAVATIONS, 1948. OFFERINGS FROM THE CREMATION BURIAL OF A WOMAN, c. 900 B.C. THE CHARRED BONES OF THE WOMAN WERE PLACED IN THE LARGE AMPHORA, WHICH WAS CLOSED BY THE SMALL GLOBULAR PYXIS. ALONG WITH THE BONES WERE PLACED HER JEWELRY, COMPRISING CLOAK PINS AND BROOCHES OF BRONZE, EARRINGS OF ELECTRUM, AND HER SMALL TABLE KNIFE OF IRON. IN A SHALLOW PIT ABOVE THE URN WERE REMNANTS OF THE FUNERAL PYRE: FIGS AND BONES OF FOWL FROM THE FUNERAL FEAST, SOME 19 VASES (OF WHICH THREE ARE SHOWN HERE), AND TWO PAIRS OF TERRACOTTA SHOES.

THE STYLE OF THE POTTERY IS TRANSITIONAL BETWEEN PROTO-GEOMETRIC AND GEOMETRIC. THIS FACT, COMBINED WITH THE NUMBER AND VARIETY OF THE OFFERINGS, MAKES THE PRESENT GROUP QUITE ONE OF THE MOST INFORMATIVE OF ITS KIND FOR THIS DARK PERIOD OF ATHENIAN HISTORY.

children and a mug of late Helladic III date. Another grave, the cremation burial of a woman of ca. 900 B.C., was richly furnished with some twenty vases of the finest early Geometric style, assorted jewelry in bronze and electrum, and two pair of heavy walking boots in terracotta: a wise provision for the long journey to the underworld.

"In the bottom of the valley to the west of the Areopagus were uncovered four modest dwellings of the fifth and fourth centuries B.C., the best preserved houses of that period known in Athens. They are dwarfed in scale and in the lavishness of their appointments by houses of the second and third centuries A.D. on the adjacent slopes of Kolonos.

"A public building of the fifth century B.C. that is gradually coming to light at the west foot of the Areopagus may well prove to be a law-court or dikasterion (a number of bronze

ballots were found in its vicinity).

"Outstanding among the individual finds of the season is a nude torso of a standing youth, almost certainly from the east pediment of the Hephaisteion ("Theseum"). Interesting also are two Roman portraits in marble, one a youth of the Augustan period, the other a boy of the third century A.D. A fine lamp of the third century carried a very touching representation of the Ransoming of Hektor.

"The problem of the permanent Agora Museum must once more be reconsidered. The appearance of so many ancient foundations in the originally proposed site to the west of the Areopagus practically rules out that area. As an alternative proposal, consideration is now being given to the idea of rebuilding the Stoa of Attalos to house the museum and at the same time to make intelligible to the public a first-rate example of this very

characteristic type of Greek civic architecture.

"In the comparative peace that follows the digging season, all members of the staff are busily engaged in preparing material for publication."

British Institute at Ankara

The June, 1948, number of *Antiquity* contains a brief account of the inauguration, on January 15, 1948, of a British Institute of Archaeology in Ankara, Turkey, under the direction of JOHN GARSTANG, veteran explorer of the Near East and excavator. The institute is to form a research center for British students of Anatolian archaeology, anthropology, and ethnology. One scholarship of £300 has been made available for 1948-49. Further information may be obtained from the honorary secretary, Miss KATHLEEN KENYON, c/o Institute of Archaeology, Inner Circle, Regent's Park, London, N. W. 1.

New Monograph

HELENE J. KANTOR's *The Aegean and the Orient in the Second Millennium B. C.*, which originally appeared in the March, 1947, number of the AMERICAN JOURNAL OF ARCHAEOLOGY, has now been published, with the addition of two appendices, as a separate monograph, No. 4 in the series of monographs on archaeology and fine arts sponsored jointly by the College Art Association of America and the Archaeological Institute of America.

Amends

The three photographs of Mrs. HILBERRY's model of the Third Church at Cluny, which graced K[ENNETH] J. C[ONANT]'s center spread (pages 92-93) of the Summer, 1948, issue of ARCHAEOLOGY, were made by ELIZABETH SUNDERLAND, head of the fine arts department of Duke University, Durham, North Carolina. Through your editor's oversight, this information was received after the issue had been printed, and we take this means of apologizing to Professor SUNDERLAND.

Smith College Exhibit

The Smith College Museum is planning an exhibit of Pompeian art and its influence on the art of the late eighteenth and early nineteenth centuries, from November 17 through December 15, 1948. The Louvre Museums in Paris are sending selected pieces of the silver treasure from Boscoreale, near Pompeii, which have never before been shown outside the Louvre, and the Boston, Providence, and other museums will lend objects of the period.

The exhibit is planned in conjunction with a conference on Pompeian art on November 19, 20, and 21. Those who will speak on the influence of Pompeian style in different fields include LILY ROSS TAYLOR of Bryn Mawr College, KARL LEHMANN of New York University's Institute of Fine Arts, GILBERT HIGHET of Columbia University, JEAN JOSEPH SEZNEC of Harvard University,

AGNES MONGAN of the Fogg Museum, and MEYRIC ROGERS of the Art Institute of Chicago.

Report from Rome

An Associated Press dispatch of July 17, 1948, reports that students at the American Academy in Rome, under the direction of FRANK BROWN, chief of archaeological studies of the Academy, are uncovering an Etruscan city called Cos, near Orbetello in central Italy.

(It was announced last winter that the Academy had obtained a concession to excavate the Etruscan site of Cosa.)

Andean Activities

"The Museo Nacional de Arqueología in Lima has published Volume II, No. 1, of its *Revista*, which contains a series of tributes to the memory of JULIO CAESAR TELLO, founder of the museum, and articles on the extent and spread of Chavin Culture in Peru. The illustrations on the sites of 'Kuntur Wasi' and Ancon are new and important.

"RAFAEL LARCO HOYLE has published a short volume entitled *Cronología de la Costa del Norte del Peru*; and these two Peruvian publications demonstrate the wide divergence of opinion between the two outstanding schools of Peruvian archaeology, that of LARCO HOYLE and that of TELLO and his disciples.

"STIG RYDEN, anthropologist from the museum of Goteborg, Sweden, who had previously published an ethnographical study on the Siriano Indians of the Bolivian montana, has published the best documented study on Bolivian archaeology yet, entitled *Archeological Researches in the Highlands of Bolivia*. For this he was awarded the Duke of Loubat prize by the Royal Academy of Literature, History and Antiquities of Sweden. He plans to return to South America next year and do archaeological work on the north coast of Chile.

"We have run into a huge site of fossilized mastodons. . . . Know of any interested palaeontologist who

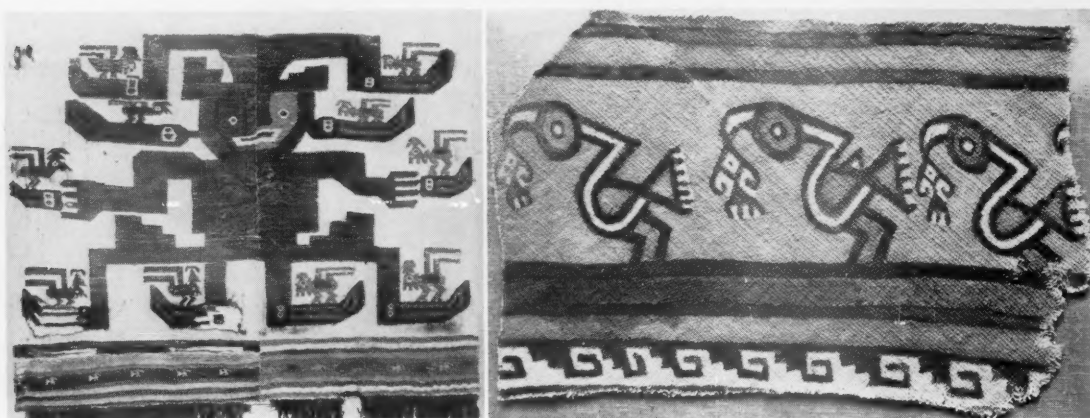
would like to direct an expedition to get mastodons and megatheriums?"

Early Americans (1)

An item in *Science News Letter* for July 17, 1948, quoted Dr. HELMUT DE TERRA as reporting to the Archaeological Society of New Mexico the discovery, at Totolizingo in the valley of Mexico, of a miniature sculpture which "indicated the existence of a prehistoric race on this continent with an age at least double the 10,000 years estimated for Tepexpan Man, who since his discovery in February, 1947, has been considered America's oldest inhabitant" (see, e.g., ARCHAEOLOGICAL NEWSLETTER No. 5, page 37). The find is said to have been made in the sand of what had once been a lake beach in the last centuries of the Pleistocene ice age. "The geologic date is set by fossils of extinct species of horse, elephant, and deer dug up at the same level. Further evidence of human occupation of this beach was indicated by three small bone points found by Dr. de Terra." An Associated Press dispatch of July 18, from Santa Fe, referring obviously to the same find, described it as a carving one and a half inches in length and cut from an elephant molar; it "might have been the right foot of a statue or an amulet used in healing ceremonies."

Early Americans (2)

Some readers may have seen in the June, 1948, *News Bulletin* of the American Anthropological Association an item to the effect that recent investigations have indicated that Tepexpan Man is an intrusive burial. This announcement was the result of an editorial error and will be corrected in the forthcoming issue. PAUL SEARS, HELMUT DE TERRA, and LOREN C. EISELEY recently examined a burial at Tamazulapan, Oaxaca, reported to be in association with elephantine remains, and determined that this was in fact intrusive in an older deposit; it was this find which was confused with the Tepexpan discovery in the *News Bulletin* report.



THROUGH THE COURTESY OF THE TEXTILE MUSEUM OF THE DISTRICT OF COLUMBIA, THE AMERICAN FEDERATION OF ARTS IS SPONSORING A TRAVELING EXHIBITION OF FIFTY ANCIENT PERUVIAN TEXTILES, RANGING IN DATE FROM THE FOURTH TO THE SIXTEENTH CENTURIES A.D. THESE HAVE BEEN SELECTED BY ALFRED KIDDER, II, AND M. D. C. CRAWFORD FROM OVER 400 FABRICS INCLUDED IN THE MUSEUM'S COLLECTION. ILLUSTRATED ABOVE ARE TWO EXAMPLES, A STANDING HUMAN FIGURE IN COTTON DUCK CLOTH BROCADED WITH WOOL AND COTTON, AND CONVENTIONALIZED BIRDS, EACH CARRYING A FISH IN ITS MOUTH, PAINTED ON COTTON DUCK.

Arctic Antiquities

HENRY B. COLLINS, JR., of the Smithsonian Institution, and COLIN THACKER of the National Museum of Canada, Ottawa, were to spend the summer searching for ancient Eskimo ruins, frequently reported by earlier explorers, in the northern part of the Canadian Arctic archipelago, the Hudson Bay—Greenland migration route of this mysterious race.

The region, lying mostly above the 75th parallel, has been an archaeological unknown. The islands are now completely uninhabited, but persistent reports have spoken of numerous old village sites, and ruins of crude stone houses with rafters of whalebone; several have been reported on Cornwallis Island, where a Canada—U. S. weather station, with an airstrip, has recently been established and where Dr. COLLINS and Mr. THACKER were to make their headquarters.

The stone-and-whalebone house is considered characteristic of the so-called Thule culture, the way of life of the prehistoric Canadian and Greenland Eskimo; an outgrowth of

the culture of the first Eskimo inhabitants of the Bering Sea region, with wide divergences. The Eskimos now inhabiting the Hudson Bay—Baffin Island region live in snow houses, and differ in many other ways from the older stock which they replaced or absorbed.

The expedition hopes to discover traces of these Eskimo migrations, as well as evidence of the still older and cruder Dorset culture, hitherto known from remains around Hudson Bay, Labrador, and North Greenland. There is also the more remote possibility of finding relics of the mediaeval Norsemen, who are known to have made long hunting journeys far up the west coast of Greenland.

James C. Egbert, 1859–1948

JAMES CHIDESTER EGBERT, Professor Emeritus of Latin at Columbia University and a former director of the university's Summer Session, University Extension, and School of Business, died in New York on July 17, 1948, at the age of 89. Roman archaeologists knew him as the author of the standard textbook in English on Latin epigraphy, *Introduction to the*

Study of Latin Inscriptions (1896, revised 1923), and he was a Life Member of the New York Society of the Archaeological Institute of America.

Russian Collections

Some indication of an aroused Russian interest in archaeology is provided by two instances which have come to our attention. It had earlier been reported that the whole content of the Voelkerkunde Museum in Berlin, including the Schliemann collection from Troy and the 40' x 60' murals obtained at Turfan in Chinese Turkestan by von Le Coq's Inner Asia expedition, has been moved to Moscow.

It is now reported that the Russian's have "destroyed without provocation the whole Museum of Heiligengrabe (located in the monastery at Heiligengrabe, Ost Prignitz, Brandenburg Province), a local museum which contained among other finds the relics from the famous third- and fourth-century Langobard cemetery at Dahlhausen, including the famous knob-handled urns."

BRIEF NOTICES OF RECENT BOOKS

Alexander the Great. The Meeting of East and West in World Government and Brotherhood. By CHARLES ALEXANDER ROBINSON, JR. 252 Pages. E. P. Dutton & Co., Inc., New York, 1947 \$3.75

Few men in the course of history have moved the imagination of posterity as much as Alexander, the son of Philip; and this was not without reason. For in his brief life of only 33 years, Alexander succeeded in solidifying his rule over the barbaric races of the Balkans, in uniting, in some measure, the divided Greek cities, in defeating the armies of Darius and in conquering his vast Persian Empire. His victorious march from the shores of the Aegean to the Indus and the Hydaspes, his amazing versatility and generalship that invariably gave him victory and that won for him Napoleon's praise, the immense wealth which came to his possession and which he gave away freely to friends and worthy soldiers, make him indeed one of the most striking figures in world history. His efforts to explore the inhabited world, to build cities that were to serve not only as military outposts but also as cultural centers, and his dream of creating one world for Greek and Barbarian alike, give us another aspect of his great personality and reveal him as an up-to-date leader of men.

Because of his personality, that lends itself to misunderstanding and criticism as well as to praise, Alexander has attracted the interest of the scholar from Hellenistic times to the present. The present biography, primarily addressed to the layman, has resulted from ROBINSON's belief that "the summing up for the public of the essential meaning of specialized research is the final end of all scholarship." Naturally enough, controversial issues are by-passed in this vol-

ume and a popular approach of problems involved is adopted. Subjective interpretations of motives and actions are given preference and a well-balanced scheme in the description of battles, military moves and their significance is profitably followed. As a result, the reading is easy and pleasant and out of it emerges not only Alexander the Conqueror but also an Alexander inspired with the idea of the "brotherhood of man," and determined to bring about "one world" in which Greek and Barbarian would live in amity and peace. ROBINSON's biography of Alexander should have a wide appeal, because it possesses all the elements that commend a good book to the general public; it is written in a flowing language, and the story is told in a simple and straightforward manner and is permeated with the dramatic element that keeps unabated the interest of the reader from beginning to end.

G. E. M.

Indians Before Columbus. Twenty Thousand Years of North American History Revealed by Archaeology. By PAUL S. MARTIN, GEORGE I. QUIMBY, and DONALD COLLIER. xxiii, 582 pages, 122 illustrations, 18 charts. University of Chicago Press, Chicago, 1947. \$6.00.

This volume is a welcome addition to the growing scientific bibliography on American Archaeology, a study which has suffered so much in the past from the neglect of the trained scholar and the enthusiasm of the amateur and the collector of curios. The authors are recognized scholars who have conducted expeditions in the territories they describe and who have specialized in the fields they discuss. Their work therefore carries with it the prestige of original research and the

weight of first hand knowledge of the remains which enable us to get a glimpse of the history of pre-Columbian America.

The territory which they cover is immense, ranging from the borders of Mexico to the Eskimo Northlands, and is divided into eighteen districts. The archaeological evidence available to date for each district is outlined and arranged in a chronological sequence and the basic trends of cultural developments are explained. The outline of the remains uncovered is preceded by a discussion of topics of general interest to laymen. Some of the topics discussed with brevity and lucidity are: What Archaeology is and how archaeologists work; the origin of the American Indian; and how pottery, tools, baskets and woven materials are made. A full bibliography and a glossary add to the completeness of the volume. Perhaps one of the outstanding merits of the book is the complete frankness with which its authors attack their problems. They do not seem to be troubled with the obsession of the great antiquity of American relics that has plagued American scholars in the past, nor are they tainted by the dogmatism which created so many absurd situations in the study of American relics. They do not hesitate to use the words "guess" and "conjecture" whenever they are indicated by the evidence at hand. And so a very satisfying story of the Indians before Columbus is pieced together.

It begins with the coming of the Indians to North America from north-eastern Asia and the Bering Straits some 20,000 years ago and at a time when they were still in a simple hunting and food-gathering stage of culture. From the north they moved to the south and gradually occupied the North American continent and developed their different cultures. The appearance of agriculture and the

beginning of pottery-making influenced the future history and the life of these newcomers decidedly. The former revolutionized their economy by increasing and stabilizing their food supply. This of course led to a sedentary mode of living and made possible the development of towns, of a richer social life, and of a more elaborate art. The latter introduced a handcraft of great practical value and a medium of artistic expression of great potentiality. Thus the Indians were started on a cultural career that reached a kaleidoscopic variety. For the existence of a continuous process of adaptation to local environments, of specialization, and of independent inventions led to the development of a series of regional Indian cultures differing from one another in details but bearing a distinctive American stamp. These cultures are outlined in the present volume with completeness and exemplary brevity, and finally are brought together in a master chart.

Perhaps the lack of maps on which the geographic limits of the Indian cultures could be traced is the chief defect of the book. Also the extreme analytical rendering of the material at times is baffling. The reader, especially the layman, will be lost in the mass of material from small sites, sometimes imperfectly excavated, and will miss a synthesis which would have made possible for him to get the general picture of the Indian story. Perhaps we do not have as yet the evidence which will make possible such a synthesis; perhaps we need more excavations and further discoveries before the details of the picture are finally rendered. Cultures such as the Pueblo, the Hopewell, the Mound Builders, for which we have sufficient evidence, are treated with completeness. It is the smaller peripheral cultures and their relations that have to remain vague. On the whole the student of Archaeology and the interested laymen will greet with enthusiasm this book; the former because in it he will find a concise account

of what has been done in the field to date, the latter because he will find in it the answer to a great many questions that have been bothering laymen for a long time, and a sure guide to his interests.

The study of this book will further prove that Archaeology, contrary to the popular concept of it, is neither treasure hunting nor the happy hunting ground for speculation and wild guessing; that the relics preserved under the green surface of the soil are not curios, but the precious hieroglyphics which properly interpreted by the experienced scholar could enable us to learn of the life of our continent in times not recorded in books and almost completely wiped out from the memory of man; that the excavation of that evidence by the amateur often results in its destruction and loss; that consequently Archaeology and excavating is a highly specialized scientific pursuit that should be left to the scholar. Too much has already been destroyed unwittingly by well meaning laymen. It is to be hoped that not only individuals but the officials of our States will realize the significance of this truth and that they will try to safeguard the archaeological treasures of our country by appropriate laws similar to such in existence in many other lands.

G. E. M.

Maya Explorer. John Lloyd Stephens and the Lost Cities of Central America and Yucatan, by VICTOR WOLFGANG VON HAGEN. xviii, 324 pages, 55 illustrations. University of Oklahoma Press, (Norman) 1947 \$5.00

This brilliant biography of a remarkable man who lived in a remarkable era will be enthusiastically received by specialist and layman alike. Its author has used scattered information in a masterful way to paint a fascinating picture of his hero against the background of jungle and of a picturesque land which he knows

so well from personal travel. From the pages of this book, and like a Greek cameo, emerges JOHN LLOYD STEPHENS the lawyer, the diplomat, the business man, the "admirer of the ladies in Casanovese fashion," the world traveler, the writer, the "*padre del Mayismo*."

STEPHENS' career as an explorer started with a visit to Petra (1836), immortalized in his first book, *Incidents of Travel in Egypt and Arabia Petraea* (1837), in which he gave proof of his "admirable qualities for a traveller and explorer." The success of that book enabled him to go to Central America, first as the diplomatic agent of PRESIDENT VAN BUREN and then on his own (1839-1841). Accompanied by the gifted artist FREDERICK CATHERWOOD, and in spite of the political upheaval that vied with earthquakes in tearing apart that beautiful section of America, STEPHENS rediscovered one after the other the mythical cities of Copan, Quirigua, Palenque, Tulum, Uxmal, Chichen Itza and many others unknown until then, and came face to face with a culture that had neither name nor followers. His discoveries, "told as they have never been told since, in a delightful style overflowing with anecdote and salacious adventures" in two monumental publications (*Incidents of Travel in Central America*, 1841, and *Incidents of Travel in Yucatan*, 1843), were instrumental in opening up Central America to archaeological investigation and in securing the interest of the general public in the project. His life-work ended with the construction of a railroad across the Isthmus of Panama, which again proved his vision and which heralded the development of the Panama canal.

The story of STEPHENS, romantic, colorful, filled with adventure, is brilliantly told in the present volume. His collaborators and contemporaries, the artist CATHERWOOD, PRESCOTT the famed author of the "Conquests," the remarkable adventurer-

explorer WALDOCK, and many another find their place in the story. Interspersed in the text the reader will also find illuminating accounts of many an interesting subject, such as the coming of the Indians in this country, the story of the Mayas, the explanation of their calendrical calculations, etc. The book is indeed packed with useful information and is further enriched with forty pages of illustrations, among which are reproductions of twenty-eight excellent engravings and lithographs by CATHWOOD.

STEPHENS, forgotten by the majority of the reading public, comes back to life again in VON HAGEN's biography, which will prove required reading for specialist and layman alike, and especially for those who want to read a fascinating book, filled with romance, adventure and useful knowledge.

G. E. M.

Stuart and Georgian Churches. The Architecture of the Church of England outside London, 1603-1837, by MARCUS WHIFFEN. 118 pages, frontispiece in color, 80 pages of halftone plates. Batsford, London 1947 (\$6.00)

This volume is one of a very neat and handy series of books on the fine arts which the Messrs. Batsford are publishing; a most heartening sign of revival in the Mother Country of studies which were necessarily put aside during the war years.

The present study treats a group of monuments which are a most interesting foil for the much published and familiar metropolitan churches that we know as paradigms, so to speak. The provincial churches,

without losing their grand English air, have moved a step on the way from the great citified designs toward the rustic colonial churches which were built contemporaneously in the Colonies. The lovers of our Colonial architecture will study these unfamiliar English examples with real interest. Mr. Whiffen has related them to the outstanding works by a charming introductory essay for each successive architectural episode. The largest part of the book is devoted to the serene Georgian of the eighteenth and the Neo-classic of the nineteenth century, but the mediaeval survivals receive considerable merited attention. In the seventeenth century there is authentic mediaeval craft know-how still; in the eighteenth, a gay superficial Gothic built with real esprit; and in the nineteenth, a romantic and controversial but increasingly understood formula. Some fantastic stylistic mixtures are noted, as well as the beginnings of metallic construction, which was to make all the revival styles meaningless. Justice is done at last to the great enterprise of the Commissioners' Churches undertaken by the Establishment early in the Nineteenth century.

All the buildings are made real by abundant illustration, and by rich material on the architects and their professional life. The author, a young editorial collaborator of the *Architectural Review*, has done an excellent and vivid piece of writing.

K. J. C.

Ancient Corinth. A Guide to the Excavations. 4th edition, revised and enlarged. 127 pages, frontispiece, 23 figures in text, 2 plans.

American School of Classical Studies at Athens, (Athens) 1947 (paper) 10,000 dr.

The guide-book to the American School's excavations at Corinth, which was first written and later revised by RHYS CARPENTER, and then revised by CHARLES MORGAN, now appears in a fourth edition revised and enlarged by OSCAR BRONEER.

For the excavations it should be an excellent guide, as far as one can judge at a distance from Corinth; it is sufficiently full, and is thoughtfully planned to aid the visitor in finding, recognizing, and understanding the discoveries. There are two fairly large plans, eight restorations, and two plans of individual structures. The thirteen other illustrations will be less useful to the visitor than to the distant reader; and he too will find the book valuable as a convenient, brief, up-to-date summary of the results of fifty years' work by American scholars at Corinth, in so far as these results appear on the site.

It is a trifle disconcerting to find on the first page of the text that "the end of the second millennium [*sic*] B.C." means about 2000 B.C., and one or two other examples of imprecision have been noted, but they do not materially affect the excellence of the *Guide*.

In its original form, the *Guide* included a section on the contents of the museum at Corinth. Later, this section was made into a separate book, of which there presumably is or soon will be a new edition; the present volume contains nothing on the museum.

F. P. JOHNSON
University of Chicago

NEW BOOKS

Selected at the editorial offices from various sources, including bibliographical publications, publishers' announcements, and books received. Prices have not been confirmed.

ADRIANI, ACHILLE. *Sculture monumentali del museo greco-romano di Alessandria*. 35 pages, ill., 8 plates. L'Erma, Rome 1947. 800 l.

Ancient Corinth. A Guide to the Excavations. 4th ed. 127 pages, 23 figures, 2 maps. American School of Classical Studies, Athens 1947 10,000 drachmas.

Annual of the American Schools of Oriental Research, vol. 24, 1944-1945. Ed. by MILLAR BURROWS and E. A. SPEISER. 300 pages, ill. American Schools of Oriental Research, New Haven 1947 \$3.50

BEYEN, H. G., and W. VOLLGRAFF. *Argos et Sicyone. Etudes relatives à la sculpture Grecque de style sévère*. viii, 95 pages, 23 plates. The Hague 1947 8 guilders.

CARTER, DAGNY. *Four Thousand Years of China's Art*. 389 pages, 260 ill. Ronald, New York 1948 \$7.50.

DAUX, GEORGES. *Les merveilles de l'art antique. La Grèce—Rome*. III. Nathan, Paris 1948 750 fr.

DIMITROV, D. P. *I medaglioni sepolcrali isolati nella valle del Medio Struma e nella Macedonia settentrionale*. 16 pages, 6 plates. Istituto di Studi Romani, Rome 1947 50 l.

DOBBY, E. H. G. *Malaya and the Malaysians*. 176 pages, ill. University of London Press, London 1947 4s.

Ecole française d'Athènes. *Etudes d'archéologie et d'histoire grecques*. vii, 653 pages, 31 plates. Boccard, Paris 1947 1200 fr.

Ecole française de Rome. *Mélanges d'archéologie et d'histoire*. Vol. 58: 1941-1946. 307 pages. Boccard, Paris 1947 400 fr.

ENLART, C. *Archéologie française. IIe période française dite gothique. Style flamboyant, Renaissance*. 228 illustrations. Picard, Paris 1948 500 fr.

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FOUCHER, A. *Mémoires de la délégation archéologique française en Afghanistan. T. I, Vol. 2: La vieille route de l'Inde de Bactres à Taxila*. 250 pages, ill., 8 plates, maps. Van Oest, Paris 1948 1800 fr.

FRANKFORT, HENRI. *Ancient Egyptian religion; an interpretation*. 182 pages. Columbia University Press, New York 1948 (American Council of Learned Societies, Lectures on History of Religions, New Series, no. 2) \$3.00.

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The Great Palace of the Byzantine Emperors: Being a First Report on the Excavations Carried out in Istanbul on Behalf of the Walker Trust (The University of St. Andrews), 1935-1938. 107 pages, 64 plates. Oxford University Press, New York 1947 \$40.

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HILTBRUNNER, OTTO. *Umfassend die griechisch-römische Welt von ihren Anfängen bis zum Beginn des Mittelalters*. 534 pages. Francke, Bern 1946 (\$3.75).

JANSE, OLOF R. T. *Archaeological Research in Indo-China. Vol. I: The District of Chiu-Chen during the Han dynasty*. 73

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JUNKER, H. *Bericht über die von d. Akademie d. Wissenschaften in Wien... unternommenen Grabungen auf d. Friedhof des Alten Reiches bei den Pyramiden Giza. Band 7.1, Der Obsteabschnitt des Westfriedhofes*. 280 pages, ill., 40 plates, map. Holder, Vienna 1947 (Akad. d. Wiss. in Wien. Phil.-hist. Kl., Denkschriften, 72.3).

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KIDDER, A. V., and others. *Excavations at Kammaljuuy, Guatemala*. 248 pages, ill. Carnegie Institute, Washington 1948 \$8.00.

LATOURETTE, KENNETH SCOTT. *A Short History of the Far East*. 665 pages. Macmillan, New York 1948 \$6.00.

LEJARD, ANDRE. *Le cheval dans l'art*. 264 pages, ill. The Hague 1948 (900 fr.).

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MINGAZZINI, P. *Storia dell'arte antica ed archeologia*. 240 pages. L.U.P.A., Genoa 1947 700 l.

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PICARD, CHARLES. *Manuel d'archéologie grecque. La sculpture, T. III: Période classique. IVe siècle. (Ire partie)*. Two vols. 898 pages, ill., 12 plates. Picard, Paris 1948 (Manuels d'archéologie et d'histoire de l'art) 1800 fr.

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SALMI, MARIO. *L'architettura Romanica in Toscana*. 320 plates. The Hague 1947 (2600 lire).

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ZELLWEKER, EDWIN. *Troja. Drei Jahrtausende des Ruhms*. Wien 1947 (\$2.30).

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